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## REVIEWS

*A Memoir of Charles Mordaunt Earl of Peterborough and Monmouth: with Selections from his Correspondence.* By the Author of 'Hochelaga' and 'The Conquest of Canada.' 2 vols. Longman & Co.

"HARTE was your Lordship's tutor," said Johnson to Lord Eliot, when both were seated together at Sir Joshua's table, "and he was also tutor to the Peterborough family. Pray, my Lord, do you recollect any particulars that he told you of Lord Peterborough? He is a favourite of mine, and is not enough known; his character has been only ventilated in party pamphlets." There is truth in this remark,—which seems to have escaped the present biographer's notice, or surely he would have called the great moralist to his aid in recommending his hero once more to public attention. Nor was Peterborough a favourite only with Johnson—he was so with Sir Walter Scott also; and we may mention what this biographer does not know or omit to state,—that a *Life of Lord Peterborough* by Sir Walter Scott was advertised as one of the forthcoming publications of "Murray's Family Library." We have heard from what we consider good authority that Sir Walter had made considerable progress with the Spanish portion of the 'Life,' and had gathered large collections of those minute traits of character which when put together with skill never fail to bring the person of the hero distinctly before the reader. In Scott's hands the 'Life of Lord Peterborough' would doubtless have been a truthful story reading like a romance; for, though by no means a careful or an elegant writer, he had the art on all occasions of telling a story in the way to win the eyes of his reader and engage the ears of the listener.

Lord Peterborough, like Lord Byron, wrote his own life,—and, like Byron, was baffled by his widow, the beautiful Anastasia Robinson. She committed the 'Life' to the fire:—for, his Lordship had made himself very like what a hero is said to appear to his valet—that is, anything but a hero. He lived to the age of seventy-seven—was fatherless at seventeen—was seven-and-twenty at the death, in 1685, of King Charles the Second—fought when a lad against the Moors before Tangier, and in riper age commanded at sea as well as on land—had a helping hand in the Revolution of 1688—conquered Spain with a very small force and in an incredibly short space of time—and accompanied Algernon Sydney to the scaffold. He visited Charles the Twelfth of Sweden in the Swedish camp—corresponded with Locke and enjoyed and deserved his friendship—had conversed with Fénelon on religion at Cambray, and had Berkeley, afterwards Bishop of Cloyne, for his chaplain and secretary. He was once a prisoner in the Tower, and once in the Papal States—saw both his sons distinguish themselves, and survived them. He enjoyed the society and cherished the genius of Dryden,—and received the poet's thanks in his noble Postscript to his translation of Virgil. He corresponded with Swift and Pope, and has been immortalized in verse by both poets.—He carried on in his old age a Platonic correspondence, merely for the sake of writing, with the Countess of Suffolk, the mistress of George the Second—quarrelled openly with the great Duke of Marlborough, and unwillingly with the charming Lady Mary Wortley Montagu. When sixty years old and more, he engaged the affections of the beautiful Anastasia Robinson—married her, and called her publicly by her name of the Countess of Peterborough—wrote songs and verses above the

average of the works of gentlemen—was, as Swift said, "the ramblingst lying rogue on earth." He saw more crowned heads and postillions than any other person of his time, so that Harley's Ministry was obliged, as Harley himself remarked, to write at him and not to him—refused every opportunity of growing rich—and lived and died, as Pope observed, unlike any other mortal. Even particularities were becoming in him,—for he had what Walpole has called a natural ease that immediately adapted and redeemed them from the appearance of affectation. He loved both camps and courts,—and was as much at home in either as in his own grounds at Parson's Green—as when forming a quincunx with Bridgeman, or training vines with Pope at Twickenham. He was in every respect an uncommon man,—and deserved to have his 'Life' written by an author at once industrious in collecting materials and able in the use of them.

We wish we could say that the author of 'Hochelaga' had proved himself to be that author. He has, it is true, put together such materials as he possesses with a skill more than common; but he has been so negligent in collecting materials, that any person ordinarily well informed in the events of Lord Peterborough's life will put down these two volumes without adding any perceptible amount of fact to his stock of information. It is easy to see that the writer has not made himself acquainted with those party pamphlets in which Johnson complained that Lord Peterborough's character had "been ventilated," or with the published correspondence of the period, now scattered over so many volumes;—and just as clear is it that he has not laid down for himself any rules that would enable him to supply those necessary heads of information which every sensible reader of a life requires at the hands of a biographer. What his range of reading may have been it is not easy to gather from his pages, for he does not condescend to supply a single reference. He writes like an ancient in this respect only,—that he has not a single note in his two volumes. It would be easy to point out multiplied omissions. He does not tell us where a portrait of his hero is to be seen,—or where his hero is buried; and among those minor traits of character which give life to portraiture, he omits Lady Hervey's description of his hero at Bath in 1725:—"Lord Peterborough is here, and has been so some time,—though by his dress one would believe he had not designed to make any stay; for he wears boots all day, and, as I hear, must do so, having brought no shoes with him. It is a comical sight to see him with his blue ribbon and star, and a cabbage under each arm or a chicken in his hand, which, after he himself has purchased at market, he carries home for his dinner." Is not this portrait-painting in words? Any one acquainted with the fine full-length of Lord Peterborough at Burleigh can mentally invest the British Amadis with his blue ribbon and cabbages in a very few minutes.

It is time, however, to introduce the biographer to our readers:—and here he is, making his bow by way of "Introduction."

"The materials for the following work have been collected from a great number and variety of books. It has been judged better to avoid interminable references to the authorities from which each item of information has been obtained; but the writer can conscientiously state, that no circumstance, however minute, is mentioned without, what he conceives to be, sufficient authentication. Among Lord Peterborough's contemporaries, there is hardly a writer of any note who does not make mention of him, and hardly a correspondence in which he does not figure. His name recurs frequently in all Parliamentary and other annals of the time, and many of his manuscript letters are still extant,—a highly interesting

series of which, addressed to General Stanhope, are here, by Lord Mahon's kind permission, largely used. A considerable number of his official letters, also, many of them highly characteristic, are to be found in the British Museum. The writer of these pages was led to search for more ample information on this subject, and finally to embody it in a memoir, by meeting accidentally with a small and rare volume, called 'The Triumphs of Her Majesty's Arms, both by Sea and Land, under the conduct of his Excellency Charles, Earl of Peterburgh and Monmouth,' published 1707. This contemporary narrative confirms, in almost all particulars, those of Dr. Friend and Captain Carleton, and in many respects is more minute, and even more interesting, than either of them. Some brief but able biographical sketches of Lord Peterborough already exist; they, however, treat almost exclusively of his military career, while the strange events of his political and private life are hardly touched upon. The curious old book above mentioned was an inducement to the writer of this memoir to seek for more ample information on the subject, from the interest which it excited in his mind. Should he be fortunate enough to communicate a portion of that interest to those whose eyes may meet these pages, his labour will not have been in vain."

On this Introduction we have an observation to make. We cannot see why the biographer's references should necessarily have become interminable had he chosen to give us the benefit of them. His work suggests no such enlarged and close acquaintance with either printed or manuscript materials, that he need have been under any alarm about the space which such references would occupy, or under any apprehension that he might be charged with a desire to parade his learning. In order to satisfy the public, Mr. Southey was obliged at last to cite, in his 'Book of the Church,' the authorities which he quoted,—and if we mistake not, Mr. Macaulay has rather enlarged than decreased the number of his references in the new editions of his History. No one has referred to his authorities with greater accuracy and more well-considered fullness than Oldys has in his 'Life of Sir Walter Raleigh.' The notes contain references to every printed work (not to mention other sources) in which anything of moment about Raleigh was to be found.

If we have occasion to find fault with the biographer's Introduction and the plan which it announces, we have nothing to except to the following summary of his hero's character.—

"Peterborough attained undoubted celebrity, but he stopped short of fame. He possessed some of the very highest qualities and faculties of man's nature in the very highest degree, but they were always counterbalanced by corresponding deficiencies that rendered them useless to his country and to himself. His quick apprehension and decision, the inexhaustible resources of his ingenuity, his preternatural energy, his undaunted courage, and at times, his farsighted combinations, would have won him a place in the front rank among great military captains, but that his decision was often as capricious as it was rapid; his ingenuity wasted itself upon disproportioned objects; his energy, too frequently, was exhausted in useless or mischievous directions; his courage was shown as conspicuously in daring the authority of his superiors as in facing the enemy, and his combinations were at times marred by an ungovernable temper, which rendered his fellow-workers unwilling to develop them. It cannot be denied that Peterborough's campaigns of Catalonia and Valencia are among the most wonderful on record, and are altogether without parallel among the glorious but sober achievements of the British arms. Nevertheless, there was something strange and fantastic about them which renders their details more fitted for the airy framework of a romance than for the formal page of history. He alternated between gigantic plans of operation, including kingdoms and empires altogether beyond his grasp, and the personal execution of petty enterprises that were below the duties of his position. His mental vision was deficient in per-



spective and proportion. It magnified the foreground of the present into extravagant dimensions. It caused him to pursue the conquest of a province and that of a Valencian coquette with equal earnestness; and a dense fog of vanity obscured all perception of the judgment of others upon himself. Vanity was his evil spirit; it ruled him like a tyrant; it shaped and contracted every action; it coloured the brilliant sparkles of his wit; it hampered his eloquence; it entangled his plans; it corrupted the sources of his generosity; it degraded his nobility; it dwarfed his ambition; it blinded his patriotism; it severed his friendship; and it poisoned the happiness of his love. And yet to his dying day he remained unconscious of this fatal weakness. He deemed, instead, that it was a lofty pride which swelled his heart when, with broken fortunes, with disappointed aspirations, he lay in bodily torture, and said, 'From the height of my own greatness I look down upon kings and peers, and people, as men of like dimensions.' Peterborough lived and died an unhappy man. The fresh current of boyhood was polluted by the coarse licentiousness of Charles's court. The schemes of his early manhood, although successful, only bore to himself the fruit of the suspicion, and, as he held, ingratitude, of the Dutch King, whom he had helped to crown. His brilliant successes in Spain raised him up a host of enemies, who stung and irritated him incessantly. His diplomatic services had been accepted with obvious interest, baffled by suspicion, and repaid by neglect. A long life of military and political activity, subsided but into an inglorious obscurity, the darkness of which was only now and then illumined by a flash of sarcastic wit, or by the glare of some absurd notoriety. Few have ever started in life with such a combination of nature's and fortune's gifts, as this singular man. Nature had bestowed upon him a brilliant intellect, a lofty spirit, a warm heart, and a vigour of constitution that seemed to defy both hardships and excesses alike. Fortune had given him high rank and large estates. But the evil associations of his early life developed the weaker and worse characteristics of his nature into prominent growth, while the stronger and better were choked up and stunted. He owned to no fixed principles of religion, morality, or politics. His career was a series of unconnected actions. His motives were mere impulses. He sailed with all his canvas spread, but without a rudder; he admitted of no rule of duty, and his sole, but unacknowledged end, was the gratification of his inordinate self-esteem. His errors and shortcomings bore with them their own punishment. The tone of many of his later letters is very sorrowful, even more sorrowful than bitter. His life was a mistake and a failure; its result was youth without enjoyment, manhood without happiness, old age without repose. It would be an impertinence in the narrator, to elaborate the obvious moral from the story of such a career as that of Charles, Earl of Peterborough; but, in conclusion, he would fain call the reader's attention to the high and noble qualities, which ran through his hero's character, like silver threads through a dark tissue. While we condemn and pity, we may also find that which we can admire and respect. For he loved justice and liberty, and hated wrong and oppression; he risked his life and expended his fortune in his country's service; and, at a time of general corruption, he was never accused, even by his worst enemy, of one sordid thought."

Much of this had been forestalled by its writer in his reflections on Lord Peterborough's conduct in Spain; here, however, is a taste of the biographer's skill—not in character painting, but in story telling. We have seen the same story even better told in a letter of Gray's, not yet in print.—

"Lady Suffolk relates one of his adventures at this period told her by himself, which contrasts ludicrously with the stirring events in which he was then engaged. 'He was in love, or fancied himself in love, with a young lady who was very fond of birds; she had seen and heard a remarkably fine canary in a coffee-house near Charing Cross, and entreated her lover, in proof of his affection, to obtain it for her. The owner of this coveted pet was a widow, who was so much attached to it that she refused an enormous price which Mordaunt offered,

He was, however, determined to gain his point by foul means, since fair had failed. By great exertion he managed to obtain another bird of exactly the same size and colour, but it chanced to be a voiceless hen; he then frequented the house to await his opportunity. The landlady usually sat in a room behind the bar, always accompanied by her beloved canary, of which she seldom lost sight. One day Mordaunt, under some pretext, contrived to get her out of the way for a few minutes, and with great dexterity, exchanged his bird with that of the hostess, and carried off the prize undiscovered. Shortly after the Revolution, he, for the first time, ventured to touch upon this dangerous subject to the landlady, saying, 'I would have bought that bird of yours, and you refused my money for it; I dare say you are by this time sorry for it.'—'Indeed, sir,' answered she, 'I am not, nor would I now take any money for him; for, would you believe it? from the time that our good king was forced to go abroad and leave us, the dear creature has not sung a note.'"

In closing our notice of these certainly pleasant volumes, we must observe, that they do not appear to have had the advantage of being read in the proof by their author. The volumes abound in misprints:—such, as 1773 for 1673; 1792 for 1692 (this twice over); Mr. Manby's 'New Atlantis' for Mr. Manley's 'New Atlantis'; Sir Palmer Fairborn (so well known by Dryden's epitaph and by his monument in Westminster Abbey) for Sir Palmes Fairbone; Mr. Blaitwith for Mr. Blythwayt, the first Secretary at War; James Oldmixon for John.—Is Mr. Warburton correct, let us ask, in conclusion, in asserting that Lord Peterborough's notes on 'Burnet's Own Times' are still in existence? We suspect that he is not. Are not the Oxford editors of Burnet of our belief in this matter?

*The Odes of Horace translated into Unrhymed Metres, with Introductions and Notes. By F. W. Newman. Chapman.*

A translation of a classical author executed by so competent a scholar as the Professor of Latin at University College, London, is a rarity in these days. In point of classical attainments—including a thorough knowledge of the language of the original, and familiarity with the history, mythology, and geography necessary to its elucidation—Professor Newman can hardly be surpassed. He has devoted much attention, too, to the researches and observations of all the most eminent modern scholars who have published editions of Horace in this or in other countries. Furnished with such means and appliances, and endowed with intellectual powers of no common order or limited range, he might reasonably hope for more than average success in the execution of the task which he has here undertaken. That task, it is to be observed, is not the production of a perfect translation of Horace's Odes into our language. Mr. Newman is too clear-sighted not to perceive, and as a consequence too wise to attempt, the impossibility. "Undoubtedly," he says, "a great poet can never be fully translated from a more powerful into a less powerful language; it is as impossible as to execute in soft wood the copy of a marble statue. Yet some approximation may be attained, which gives to the reader not only a knowledge of the substance, but a feeling of the form of thought, and a right conception of the ancient tone of mind." As the study of the classical languages—and still more of classical literature—is, in Mr. Newman's opinion, fast giving way to that of modern European literature and other pursuits more in harmony with modern ideas, he thinks it desirable to give to unlearned English readers some idea of those ancient productions which have exerted so potent an influence over the literature of subsequent ages. All that he requires of his reader is, that he be not a mere

idler in search of amusement,—but a thoughtful student, anxious for mental improvement.

Considering the modesty of Mr. Newman's aim and the superiority of his qualifications, it was inevitable that we should open his work with high anticipations:—we cannot add that these anticipations have been fulfilled. That Professor Newman himself has a correct and adequate notion of Horace's meaning, it is unnecessary to doubt; but that he has expressed that meaning in such manner as to give to unclassical readers "not only a knowledge of the substance, but a feeling of the form of thought, and a right conception of the ancient tone of mind," may fairly be questioned. Freed from the shackles of rhyme, Mr. Newman has been able to avoid the omissions, interpolations, and changes to which other versifying translators have been compelled to resort. He has also purposely abstained from any attempt to exhibit Horace in modern guise. In the selection of his metres he has wisely abandoned the idea of representing those of the original, which depend upon time or quantity, by analogous ones in our own language which depend upon accent. On the subject of metre he has some excellent observations in his Preface.—

"Since we now read, and no longer sing, poetry, Accent is naturally more prominent to the ear than Time; especially in languages which have syllables of every sort of length, and not easy to be distributed into Long and Short. In consequence, we have (almost unawares) changed the meaning of many metrical words which we have adopted from the old Greeks. Thus, an IAMB with them meant a foot of two syllables, the former short, the second long: and a TROCHEE was the reverse, the former long, the second short. But English writers mean by an IAMB a dissyllabic foot 'accented on the second' syllable; and by a Trochee a dissyllabic foot 'accented on the first' syllable. The words are thus used by analogy only; and if we desire to obviate mistake, we sometimes need to say, 'an accentual Trochee,' 'an accentual IAMB.' Want of attention to this continually leads to confusion, even with learned writers. People confound long syllables with accented syllables. Yet Accent is so far from lengthening, that it even tends to shorten syllables; as may be seen in the first syllable of *femalé*. Indeed, the English voice cannot dwell on an accented syllable without seeming to draw. German translators of Greek and Latin poetry often profess to re-produce the very metre of the ancients, when in fact they do but invent a totally new and accentual system, having only a certain analogy to that from which it is derived. Such a scheme may have merit; but it has to be proved and accepted on its own basis, and cannot claim to be received as the real original. In fact, it is generally found to bear a different character,—perhaps, to be light, tripping, or humorous where the original is grave and stately. I therefore regard it as a fundamental mistake to *wish* to obtain in general such an imitation, though I do not deny that certain of the ancient lyric metres suggest elegant imitations in English. Our (accentual) Iambics and Trocheics have no small similarity to the ancient measures so called; though each system has also marked peculiarity of its own, especially in regard to the Cæsuras, or divisions of the verse. But we have nothing that really answers to the Dactyls and Anapaests of the ancients. The lyric poetry of Horace is generally grave or tender. When it is playful, bombastic, or bantering, the jocosity is subtle and subdued, never funny or boisterous. For these reasons, our (accentual) Anapaests or Dactyls seem to be scarcely endurable in Horace; for unless the subject is grand and vehement, this metre is liable to degenerate into doggerel. Except in one short line, no dactyl is here admitted; and many readers (I fear) will think that even this exception ought not to have been made."

Mr. Newman's metres are intended rather to echo the tone and feeling than to resemble the form and construction of those employed by Horace; and in some cases—as in that of the Sapphic metre—they do this effectually. Nevertheless, the general impression produced by his

versions is certainly not satisfactory. We are the more struck with this, from our recollection of the vigorous yet faithful rendering of *Æschylus* by Professor Blackie,—which appears to us far better calculated to give the English reader a just conception of classical poetry. It would seem, that the poetical faculty is not strongly developed in Professor Newman. While his unrhymed metrical translations are distinguished by a pleasing variety, and occasionally by a singular aptness and force of expression,—they are sadly deficient in that finished elegance which constitutes the principal charm of Horace's Odes. The Roman poet's thoughts are often commonplace and prosaic enough,—but the *curiosa felicitas* of his diction will always secure for him a high place in the admiration of cultivated readers. Unfortunately, it is precisely this chief attraction which is wanting in the present translation. Whether from a lack of poetic power, or from an over-scrupulous anxiety about fidelity of rendering, it is not unfrequently the very reverse of elegant. Awkward inversions, uncouth expressions, and in some instances actual violations of our idiom, completely destroy all pleasurable feeling. The version of the first ode of the first book may serve as a specimen.—

O my bulwark and sweet ornament,  
Sprung from royalty of Lydian old!  
Some in hot Olympic race delight  
Dust to gather; close with glowing wheel  
Graze the goal, and win the famous palm.

We, the lords of earth, to gods are rais'd,  
One, if changeable Quirital mob  
Vies to honor him by threefold choice;  
One, if safely in his barns he stores  
All the grain from Libyan threshing swept.

Him who joys his fathers' land to cleave,  
Spade in hand, him not could Attalus  
Win by gilded terms, with Cyprian plank  
Fearfully Myrdon seas to plough.

Whilst the wind of Afric, struggling fierce  
Gainst Icarian waves, the skipper frights,  
Ease he praises and his native fields;  
Soon again his shattered hull repairs,  
Badly train'd to suffer penury.

Cups of Mæsid old some not disdain,  
Nor, for lounging, solid hours to steal;  
Now beneath green arbutus reclin'd,  
Now at gentle stream from holy well.

Many the camp delights, and trumpets' sound  
Blent with horns, and War, to mother's heart  
Horrible. The hunter waits beneath  
Chilly Jove, nor heeds his tender spouse  
Late expecting him; if or his hounds  
Vigilant the hind have spied, or if  
Mærsian bar the meshes stout has burst.

Me the Ivy-leaf, to cultur'd brow  
Seemly prize, with gods aloft unites.  
Groves of icy cool, where trip in dance  
Nymphs and Satyrs, from the vulgar herd  
Sever me; if nor Euterpe's flutes  
Stint their breath, nor Polyhymnia kind  
Shuns to modulate her Lesbian harp.  
Bût, mid lyric bards if thou enrol  
Mé, my lofty head the stars will strike.

The ode on the death of Quintilius, beginning with "Quis desiderio sit pudor, aut modus," is thus rendered.—

Who for one so dear would measure sorrow!  
Who's asham'd to weep? Melpomene, teach us  
Mournful chants; oh thou, on whom the Father  
Melting voice with the harp bestow'd.

So! Quintilius slumber never-ending  
Crushes. Ah, shall ever Truth unvarnish'd,  
Noble flash-faint, and, Justice' sister,  
Faith unsullied, his equal find?

Tears from many a good man claims he justly;  
Juster tears from none than thee, O Virgil!  
Him,—with other hopes to Heav'n entrusted,—  
Pious vainly, thou askest back.

Ev'n if thou than Thracian Orpheus softer  
Touch the strings which drew the trees to listen,  
Ne'er will blood return to the empty image,  
Once which Mercury, deaf to pray'r,

Has, with horrid wand, the Fates fulfilling,  
Driv'n to swell the melancholy legion.  
Hard it is: yet Patience lighter renders  
That, whose remedy gods forbid.

Mr. Newman has been rather more successful in his translation of the charming dialogue with Lydia, beginning, "Donec gratus eram tibi."—

Hor. Whilst with thee I favor found,  
Whilst around thy ivory neck no youth  
More belov'd his arms entwined;  
Happier throve I than the Persian king.

Lyd. Whilst no rival inly scor'd'd  
Thee,—nor Lydia after Chloë rank'd,  
Ther was Lydia great of name:  
Brighter I than Roman Ili throne.  
Hor. Mé now Chloë, Thracian-born,  
Sweet of song, with harp melodious rules;  
Death for her I hold would meet,  
Might the Fates but spare her spirit to live.  
Lyd. Horn of Thurlian O'nyxus,  
Cálais me with mutual torch has fir'd.  
Twofold death for him I'll brave,  
Might the Fates but spare the youth to live.  
Hor. What, if ancient Love return,  
And with brazen yoke the sunder'd join,—  
Auburn Chloë aside be toss'd,—  
Jilted Lydia's door to me reope?  
Lyd. Théu, tho' starry-bright is hé,  
Lighter thou than cork, than Adria rude  
Gustler, yet would I with thee  
Joy to live, with thee would willing die.

The learned Professor indulges the hope that others may invent English metres capable of representing the beauty of the ancient Greek tragedy to a degree of perfection not yet considered possible:—but we cannot see anything encouraging in the example which he has himself set.

*Peace, War, and Adventure: an Autobiographical Memoir of George Laval Chesterton.*  
2 vols. Longman & Co.

Mr. Chesterton appears to have lived a life of adventure. In his youth he was a soldier,—took part, as an officer of the Field Train Department of the Artillery, in the Peninsular war,—served in that capacity in the campaigns of Washington and New Orleans,—and subsequently joined the republican armies of South America, as a regular officer, in the exciting and sanguinary struggle against the mother-country. After quitting these scenes of material warfare, he turned his thoughts, like many another, to the spiritual warfare waged under the banners of the Church. But the fates interposed—snatching him suddenly from a pulpit to a prison. At the gaol his wanderings ceased, though not his personal adventures. This record shows that they rather increased—increased in number, if not in variety,—became more perilous, if not more picturesque. For about twenty years past Mr. Chesterton has held the responsible office of Governor of the Middlesex House of Correction:—an office which must have made him familiar not only with many singular characters and startling offences—in fact, with all the anecdote of crime and desperation,—but also in no mean degree with the history of manners and the growth of moral feeling during this important period of time.

It is obvious, that a career so various and unusual must have yielded to an observant mind a large store of experiences worth communicating. Mr. Chesterton has not only seen much that is worth the telling,—he possesses a turn for anecdote and a flow of spirits so abundant as to make his manner of telling it eminently light and pleasing. No doubt, certain objections may be taken to rotundities of phrase, and the reader will now and then smile perhaps at the favourable opinions pronounced by Mr. Chesterton on himself; but it is impossible not to be pleased, on the whole, with a story-teller who rattles on pleasantly hour after hour with un-failing spirits, keeping the mind of his reader gently excited and amused all the while. Our extracts, while they exhibit Mr. Chesterton's style of narration and his range of adventure, will also afford the best illustrations of this criticism.

We shall pass over the earlier chapters of the book, in search of novel bits of information or of the more exciting topics of personal adventure. Here is a "hair-breadth 'scape" at Carthage.—

"While at Carthage I conceive my life to have been more seriously jeopardised than in any after

period of my hazardous career. I was inspecting the immense powder magazine of Fort Galerías, which then contained 3000 barrels of powder, attended by a bombardier, who carried an ordinary magazine lantern. His foot accidentally became entangled in one of the hair-cloths, and he fell with his whole length upon the floor. The lantern bounded forward, was opened by the shock, and the lighted candle falling out, rolled some distance along the floor of the magazine, which was then strewn with grains of gunpowder. My alarm and trepidation may be imagined; but the bombardier, with admirable presence of mind, jumped up, and carefully lifting the burning candle, safely deposited it again in the lantern, saying, coolly, 'There, sir, never mind, now it's all right.' I trembled nervously throughout the day, and could with difficulty recover my composure; and I have ever since considered myself to have had a very narrow escape from an appalling death; as, also, had the town and neighbourhood from total annihilation."

Here is a contrast, singularly suggestive to those who remember the history of Spanish grandeeism for more than a century after the discovery of the gold mines of the New World.—

"The poverty, at that epoch, of the upper classes in Spain was extreme. Grandees, with their embroidered habiliments and crosses, were seen making their frugal purchases, in the market, of the cheapest provisions, and they were constantly to be met holding slender baskets containing a little coarse bread, to be seasoned with some very inexpensive fruit or fish. Indeed, with their outward assumption of Castilian pride was combined as much real destitution as might well bespeak the pity of the meanest artisan. When, on the observance of any national fête, such as the King's birthday, the British gave an evening entertainment, and, conformably with our national custom, refreshments abounded, the free use made of them by Spanish visitors provoked universal strictures."

Once only, while in Spain, was Mr. Chesterton privileged to "assist," as the French say, at what can properly be called an historical event. This was, the entry of Ferdinand the Seventh into his dominions in the wake of English victory. He has described this memorable scene vividly and at great length; and part of his description we extract, together with the remark on the king's behaviour.—

"The shouts that rent the air, the wild ecstasies of rapture and delight exhibited by the exuberantly loyal subjects of Spain, denoted the intensity of expectation and devotion that agitated each Spaniard's heart. On we travelled, amidst a revelry of patriotic joy that knew no bounds. The king—a stout, dark, coarse-featured man, with a countenance devoid of intellectuality—seemed rather amused than impressed, and he laughed most unsparingly at some of the many extravagant gesticulations that carried his votaries beyond the verge of decorum. The city gates were reached. The frowning ramparts were lined with spectators; the guns thundered their reverberating welcome; military bands (indistinctly heard amid the roar of cannonry and the exulting shouts from human throats) struck up the national anthem; and, in the midst of this pageantry, and thunder, and vociferous exultation, the governor humbly advanced, and on his knees presented the keys of the city to his Majesty, only to be assured they were in excellent keeping, and to witness their instant restitution. The gates passed, good Heavens, what a sight was there developed. The streets, the windows and balconies, the roofs and chimneys, every spot accessible to human footing, bore evidence of the intense enthusiasm. Banners, fans, handkerchiefs waved simultaneously; while the troops (principally the Italian levy, of British organisation) presented arms; and thus, amid the extreme of external demonstration that a nation's love could offer, did this unworthy monarch receive the homage of his people. It is from no desire to exalt my own above the opportunities of others to observe this memorable scene, but simply as a fact (arising from a casual resolution to emerge from the city in the morning) that I record my own means of witnessing the king's demeanour. It both surprised and disgusted me, and has frequently since been the subject of my reflections. Instead of bending gracefully beneath the overflowing



compliments of his subjects, or of bowing with kingly dignity to their loyal demonstrations of attachment, he frequently nodded from side to side, and knowingly winked his eye. Since history has recorded his subsequent baseness and ingratitude, his violation of all constitutional law, his proscriptions, and assassinations, I have recurred to that vulgar wink of the eye at Tarragona, as the passing reflection of a vicious mind, thereafter frightfully to cheat the expectations of a nation."

Sometimes the idiosyncrasies of the story-teller come out rather amusingly. Mr. Chesterton judges of matters so entirely from the special point of view of the English soldier, that it is extremely difficult for an enemy to conciliate his good opinion. In one place, he remarks,—"the hasty investment of Washington, with the destruction of its public library and buildings . . . must be considered a blot on the military character of the United States, which no sophistry can expunge." Sober critics would perhaps be more disposed to subscribe to this dictum if the words "English nation" were substituted for those of "United States;" for we doubt if there are many who now look back on that vengeful and barbarian act—the destruction of a valuable library and of other public edifices, where no military advantage was to be gained—with any feeling of national pride. It is, in plain fact, one of the most humiliating episodes in our annals,—more truly humiliating to ourselves than to those who suffered by it most. It was an act our only explanation of which is, that it was done in a passion, without premeditation, and without orders from home, by a subordinate officer. We may be pardoned for reminding Mr. Chesterton that our troops had not even the poor excuse of vindictive retaliation for this vandal deed. When these spoilers, who, in his own words, "in the midst of the universal devastation, did not even spare the President's residence," were forced to retire from Washington, they left their dead unburied and their wounded to the mercy of the exasperated enemy. Yet, as Mr. Chesterton himself admits, though "the wounded who were about to be abandoned conceived an intense dread of unkind treatment," (were they not conscious of having wantonly roused the worst passions of the American people?) "the sequel proved them to have been mistaken, for the Americans nobly established a character for humanity." Now that the heat of actual collision has cooled down in both countries, we fancy there are few Englishmen who would not willingly change the respective parts of the two powers, if that were possible,—surrendering all the questionable glory of our exploit for the truer renown which springs from such honourable and humane treatment of captive foes. But Mr. Chesterton, like a "true Briton," sees only one side of the question here opened. When the English defeat the Americans near Washington, he abuses the military chiefs of the latter people,—and when the Americans beat the English at New Orleans, he still abuses the same chiefs.

We pass over many chapters, and drop down on our story-teller in the midst of a mutiny of the British Legion serving in South America.—"I was engaged in earnest remonstrance with my company (the Light Company), and was employing every art to induce the men to relent, when one of our field officers (Major Robertson) came up, and sternly demanded why my company was not under arms. I explained that it was vain for me to command, for that all refused to obey. Without a moment's hesitation, he drew his sword, and going up to the first man, asked if he intended to fall in. The fellow answered 'No'; when instantaneously the sabre was upraised, and a blow inflicted that nearly cleft his skull. Again, without a moment's pause, the same question was put to the next, who instantly jumped up and professed obedience. His example was now universally followed, and the Light Com-

pany was marched down to the 'Salinas' (a series of sandy marshes frequently overflowed by the sea), where, by some such coercive means, the whole regiment had now been assembled. A square was formed, and by the secret, and scarcely definable influence of disciplinary coherence, there stood this band of disaffected men, firm in phalanx, and silent as the grave. A drum-head court-martial was speedily organised (of which I was a member), the principal delinquents were forthwith arraigned before it, and formal evidence having been adduced, each culprit was sentenced to receive three hundred lashes. The Colonel ordered the customary preparations to be made: the triangles were consequently erected, and the first man commanded to strip. He was about to obey, when the Colonel appeared suddenly to relent, and, addressing the regiment, commented in feeling terms upon their disappointments, but at the same time stigmatised their insubordination. He dwelt eloquently upon the danger which open mutiny threatened to themselves, and to their officers, equally sharers with themselves in privation. He concluded however by proclaiming pardon to the condemned, but declared his determination thenceforth to discard merciful considerations, and to inflict the full extent of every future sentence. The regiment was dismissed, and the men returned to their quarters, only to repeat, with tenfold aggravation, the scenes which had preceded the late useless ceremony. We passed a night of feverish anxiety. Oaths, shouts, and execrations, became general: musket shots were fired; and, such was the wild excitement of the soldiers, that not an officer could issue from his quarters for fear of assassination. Every one asked another what this tumult could possibly portend? Some counselled acquiescence in the demands of the men, which seemed to indicate war upon the natives, and the capture of the island. The morrow brought with it a lull in the pervading spirit, the result of exhaustion, and the Colonel promptly availed himself of the momentary calm again to embody the men, and at an early hour, but not without immense difficulty, the regiment was again under arms, and formed into square on the Salina. Once more the drum-head became the signal for summary adjudication, and again was I a member of the court-martial. There stood nearly 1,100 men, each armed with musket and bayonet; and yet such was either the mistrust of his neighbour, or, even in this extremity, the instinctive sobriety of discipline, that not a countenance betokened resistance to authority. For my own part, imminent as our condition had become, I appreciated the danger of forbearance, and resolved, at all hazards, but still with an agitated mind, firmly to perform a perilous duty. The other members seemed equally determined, and judgment was unhesitatingly pronounced. In this instance it proved not to be in vain, for, in the face of this mutinous host, the ringleaders were stripped and flogged, without a murmur from the ranks, and, on the dismissal of the men, we found the example had been successful, and order completely restored."

Not liking a service so full of peril and so scant of pay, Mr. Chesterton obtained leave to retire. On his way home, however, perils and adventures crowded on him. Having ventured on board an old polacre, he suffered all but the last extremities of starvation and storm at sea.—

"Night approached with that rapid obscurity common to a tropical close of day. I had enveloped myself in my cloak, but tried in vain to sleep; and, at length, arising, I addressed my conversation to the steersman, when of a sudden, we heard the plashing of oars, the gurgling agitation of the waters, and, looking astern, beheld a flechera dashing through the surge with incredible velocity. 'It's a boat!' cried the steersman, 'and we're taken;' but with the instinct of a seaman, he shouted, 'Boat a-hoy! what do you want?' 'We want that ship,' said a loud voice in Spanish; and, in less than a minute, a numerous band of men, sword in hand, bounded up the rigging and covered our decks. They assailed every individual whom their eyes encountered, but wounded nobody. I received a blow which felled me over a coil of rope, and my cloak was snatched from off my shoulders. On quickly arising I saw the captain of the flechera mounted on the com-

panion hatchway, and heard him shouting lustily, 'Mate me este gente!' ('Kill all those people!') but still no one was injured. Approaching and addressing him in Spanish, I hastily disclosed our real situation, and, begging he would spare our people, assured him the vessel was his own. I answered all his rapid enquiries with as much readiness as my trepidation would allow, and no sooner did our captor become fully cognizant of our forlorn condition, than all bluster ceased, and the utmost suavity marked his tone and deportment. Well acquainted with the coast, he guided us by the light of the moon (which now rose with unclouded brightness), through an inconsiderable opening amongst rocks of moderate height, into a secluded natural basin, so smooth, and unruddied, that the kedger sufficed to ensure our anchorage. There lay our ill-omened craft in a state of calm repose, contrasting pleasingly with her late calamitous contest with the elements. We retired to rest, with the consciousness that our lives were temporarily secure, but still we were prisoners, and in the hands of an enemy whose deeds in those regions had stamped them as relentless. \* \* \* Of all on board I was the most obnoxious to peril. My passport as 'Captain,' my many articles of uniform, and some letters in my possession of questionable import, all marked me as a prospective victim. \* \* \* Amongst the papers found in my possession, was a letter from Viscountess Perceval (which I had preserved with scrupulous care) to Lord Cochrane, who was then an admiral in the Chilean service, and had made the Spaniards fully sensible both of his presence and prowess. His name was, consequently, as much hated as dreaded. It had been suggested by that kind lady, that, in the event of my falling in with his lordship, such an introduction might prove serviceable; and I had preserved it for such a possible contingency. It was sealed with black wax; and its exact contents, although divined, were unknown to me. The heat of a tropical climate had relaxed the solidity, and effaced the external stamp and coronet of the seal. It had, consequently, the appearance of an impression rudely slurred over. Alive, of course, to all the forthcoming investigation, and conscious of the searching scrutiny of which I should be the object, I felt intense apprehension for the probable interpretation of this letter, and communicated my anxiety, first to the supercargo, and afterwards to the captain; and we all agreed that it was important to our common safety to secure that letter to Lord Cochrane. Prior to its seizure, I had endeavoured to consign it and other papers to the sea; but had watched in vain for the safe opportunity to do so. Now, however, our general opinion was that we must make an effort to redeem it; and the question was, how we should effect the object. There was something seemingly miraculous in our disentanglement from this perplexity; and the sceptical might well be excused in doubting the strict reality of our means of extrication. Here, however, I pledge my faith to the truthfulness of an incident which, at the first blush, wears the semblance of unaccountable chance, but which, more deeply considered, assumes the aspect of providential interposition. I had for a long time past carried in my pocket a small piece of black sealing-wax. How I first came to put and to retain it there, I have not the remotest recollection. I used, however, to transfer it to my mouth when climbing or travelling, in order to promote salivary action; and, upon this remarkable occasion, there was at hand the very thing needful to our purpose. The captain produced a sheet of Bath paper; and, while the supercargo kept watch, I hurriedly wrote a letter in terms the most favourable to our circumstances, sealed it with my tiny remnant of black wax, which I thumbed in a manner most imitative of the original, and the next question was, how we should abstract the one, and substitute the other. We resolved however, to effect the transfer, and accordingly watched for the fitting opportunity. I can never forget the hazard of that moment. My diminutive but plucky friend, the supercargo, was the vigilant watchman; and at his bidding, 'Now is the time,' I tremblingly seized the handkerchief, undid the knot, snatched from the bundle the fatal letter, and substituted the counterfeit. My imitation of the original tie was perfect, and the fraud was not discovered. The after-perusal of the letter to Lord Cochrane made me thankful,



indeed, that I was relieved from the inevitable interpretation of that most dangerous document. It breathed a hope that, ere it should be presented, the hearer (and my name was mentioned) would have established a claim to his lordship's attentions by his 'previous services in the glorious cause.' I have not the smallest doubt that the caption of that letter would inevitably seal my fate."

His perils, however, were not yet ended.—

"On landing I followed the captain of the flechera to the residence of the commandant, through portions of the town where trading activity appeared to prevail. I waited, by direction, outside the house, while my conductor entered, and, after a short lapse of time, was accosted by an aged officer, who desired me to follow him. He led the way without uttering another syllable, and conducted me to an outskirt, where, connected with some fortifications, were small irregular buildings, over which sentries were posted, and a contiguous guard of soldiers idly loitered. Keys were demanded and produced, a huge padlock was unlocked, a massive iron bolt withdrawn, and a well-fenced door thrust open. I was desired to enter, and did so; and without another word being spoken, the door was closed upon me, the bolts made fast, and I found myself the solitary occupant of a drear, unfurnished room, about twenty feet square, with stone basement, two windows secured by strong iron bars, and dingy walls which had once been white. What anguish and terror seized my heart at that moment! How I gazed around this naked room, fraught with images of death, I leave the reader to determine! There I stood apparently doomed, and hopeless of human succour or passing sympathy; death, premature but inevitable, seemed to stare me in the face, and folding my arms, and pacing that dreary room, and ejaculating strange and incoherent sentences, I consumed the next two hours.—All hopes of life had abandoned me, and I began to dwell upon the probable circumstances of my exit from this world, when the bolt was withdrawn, and the same aged officer entered, accompanied by persons bearing a camp couch (an elongated form of the canvass camp-stool), who deposited their load in my apartment, together with a pillow and a single sheet. The town adjutant (for such that aged functionary proved to be) handed me three reales, and informed that I should daily receive that allowance, which amounted in the coin of the country to something exceeding one shilling. He directed me to apply to the guard for whatever I might desire to purchase, and again left me to my own solitary reflections. Worn out by anxiety I laid me down to rest, but alas, not to sleep. I dreaded midnight assassination, said to be a mode of despatch practised by the royalists. Every footstep or distant sound caused me to start up, and await the assassin's knife. My nights were consequently sleepless, and my days consumed in restless reflections. One impression I loved to encourage, viz., the manner in which I would meet death, if publicly executed. In that event I vowed (and feel sure I should have carried out my resolution) to encounter death without flinching. I knew my enemy, and would have scorned to ask for mercy, where no clemency would be shown me."

How this adventure came to a happy conclusion, we have not space to tell. But we may refer our readers who are fond of such literary fare as we have here laid before them, for many such exciting details, to the volumes themselves.

About a third part of the second volume is devoted to the "gaol life" of Mr. Chesterton. This portion of the work would well bear amplification. It abounds in strange stories and curious information; and we had marked several paragraphs for extract, which want of space alone prevents us from giving with due comment.

*The Letters and Works of Philip Dormer Stanhope, Earl of Chesterfield; including numerous Letters and Papers now first published from the Original Manuscripts.* Edited, with Notes, by Lord Mahon. Vol. V. Bentley.

WHATEVER rank may be assigned to Lord Chesterfield amongst the classics of England—and

he has taken his place amongst them beyond dispute,—there can be no doubt that Lord Mahon's edition of his works will be referred to as the standard one. In Lord Mahon's case the work of "editing" is not confined to putting his name on the title-page, and adding a stray note here and there. He supplies the elucidatory information required by the text, and employs conscientious care in seeing that the text is critically perfect. Labour of this kind is, we are sorry to say, too rare amongst some of our nominal "editors" of popular works; and in proportion to its rarity we must commend for imitation the example of Lord Mahon. Circumspect and painstaking, and having a mental relish for fixing facts with precision, he is well qualified for the duties of an editor,—which, when conscientiously performed, are often very arduous. We have had occasion before now in our columns to allude to the circumstance of the Duke of Wellington and Sir Robert Peel—both men famous for their scrupulous regard to "facts"—placing their valuable papers for publication in the custody of Lord Mahon. To have won such a testimonial, and to have deserved it, is an honourable literary success.

The concluding volume of the edition before us is supplemental to the four volumes which we formerly reviewed at length [see *Athen.* No. 923]. It contains all Lord Chesterfield's miscellaneous contributions to 'The World,' 'Fog's Journal,' 'Common Sense,' 'Old England.' Besides these, it gives now, for the first time, 'Thoughts upon the Clergy' and 'Detached Thoughts,'—with Chesterfield's Parliamentary Speeches, the pamphlet called 'An Apology for a late Resignation,' and about thirty pages of omitted passages from his Correspondence.

We have little to add to our previous remarks on Lord Chesterfield. It is as a writer, not as a man of action, that he has descended to posterity;—though, as we showed on a former occasion, his government of Ireland as Viceroy at the critical period of 1745 deserves the praise due to coolness, sense, and skill. We cited, ourselves, from Hansard, in our former notice, a letter from Lord Chesterfield which the Marquis of Normanby (then Lord Mulgrave) quoted in the House of Lords on November 27, 1837. We do not see that letter amongst the present collection; and we think it more necessary to call attention to its omission as Lord Chesterfield's opinions on the Irish "difficulty" are really very valuable, and he was far in advance of his age. He thought that the chief thing to attend to in Ireland was the social state of the population,—and recommended not to lay too much stress on sentimental grievances or sectarian prejudices. His policy in Ireland might be read in his parting words to the Protestant Bishop of Waterford,—“Be more afraid of poverty than the Pope in Ireland;” and some of the omitted passages in his letters (now first published) are in unison with that idea. The passages addressed to the Bishop of Waterford are among the most important in this volume. For example, let us hear his confidential opinion upon "Irish Landlordism"; and before quoting it, let us recollect that the writer was a man of calm temperament, a zealous friend to the Revolution Settlement, who told the Roman Catholics in 1745 that if they rebelled "his hand would be as heavy upon them as Cromwell's." Thus he writes of "Irish Landlordism" in 1766 to a Protestant bishop.—

"I see that you are in fears again from your White Boys, and have destroyed a good many of them; but I believe, that if the military force had killed half as many landlords, it would have contributed more effectually to restore quiet. The poor people in Ireland are used worse than negroes by their Lords and Masters, and their Deputies of Deputies of De-

puties. For there is a sentiment in every human breast that asserts man's natural right to liberty and good usage, and that will, and ought to rebel when oppressed and provoked to a certain degree."

In the early part of the last century it was customary for the Irish Viceroy to be non-resident, and in his place three "Lords Justices" were sworn in. When, in 1766, it was resolved that Lord Townshend should reside at Dublin,—how characteristically Chesterfield writes.—

"You have a new Lord Lieutenant, who is to reside upon his benefice, and not give a small stipend to three curates."

There are a variety of curious bits in these omitted passages that merit the attention of a historian of Ireland. These are prefaced with the following explanation from Lord Mahon as to the cause of their previous omission.—

"In 1845, when the Editor published the new edition of Lord Chesterfield's Letters, he was not aware that the MSS. of those to the Bishop of Waterford were still in existence, nor did he know where to look for them. In 1848, however, they were placed at his disposal by the kindness of the Rev. R. C. Trench, the Bishop's descendant and representative in the female line. On examining these originals it appears that many of the most curious passages were omitted in the first publication, at the Bishop's own request. He had sent the letters to England with slips of paper, secured by sealing-wax, over the passages which he desired to suppress; and suppressed they were accordingly to the public, though not held sacred by private curiosity. For soon after the death of the editor of Lord Chesterfield's posthumous works, Dr. Maty, the widow, Mrs. Mary Maty, addressed to the Bishop a letter, dated March 27, 1777, and appended to the MS. correspondence as now preserved. In that letter may be observed the following passage:—"I am anxious what your Lordship will think when you see that the places that were covered with strips of paper have been opened. What I can assure you, my Lord, is that it cannot displease you more than it did Dr. Maty, to whom those parts of the letters would always have been sacred, and he was exceedingly vexed at the indelicacy of the Executors in taking such an unwarrantable freedom."

We content ourselves with drawing attention to these passages, and proceed to cite from Chesterfield's 'Thoughts upon the Clergy,' printed from the original MSS. in the possession of Mr. Evelyn Philip Shirley. After declining to consider the Clergy as "the common stale objects of the wit and humour of those wags who have neither," he says:—

"I respect them, as in general a learned body, appointed and paid by the Legislature to perform the functions of the Established Church, and to give public lectures of religion and morality to the Laity. I wish their lives and examples gave them more influence, but I hope, nay, I am confident, that the Legislature will never give them more power. The characteristic of that body in general, the spirit that animates it, is the insatiable greediness of money and power. The lowness and meanness of their education qualifies them admirably for the former, while it totally disqualifies them for the latter. In power they are always oppressive, often cruel; in business they are ignorant, awkward bunglers, but active and busy. Archbishop Laud, who is looked upon as the Martyr and Confessor of the Church of England, and who meant (if he had any meaning at all, and did not act entirely from passion and humour) to be the Pope of it, was in great measure the cause of the Civil War. He appears to have been a weak but learned man, ignorant in business, to a degree of thinking himself capable of conducting it, violent, and tyrannical. I believe he thought himself an honest man, and (such is the miserable condition of human nature) I can conceive that he inhumanely, but conscientiously, might cut off Prynne's ears, and propose putting Felton to torture, for the good of the Church and the glory of God. He met with a Prince who seemed to be made for him. Weak, warm, and superstitious, he was convinced of his own Divine Right, as well as of his Archbishop's, and they joined to establish absolute Hierarchy in the Church, and

Despotic Power in the State (two most gross impositions, which, to the shame and disgrace of human understandings, had been reared, believed, and submitted to as Divine Institutions for twelve or thirteen centuries), but were such arrant bunglers in the prosecution of their design, that they both lost their heads for it. The punishment, perhaps, was too rigorous, but the example was certainly of great use to succeeding Kings and Priests."

After severely reprovng the conduct of the higher clergy in his time, he holds up to them for imitation the brighter examples of their order, and thus concludes:—

"Such is, in general, I do not say without exception, the characteristic of our dignified Clergy, and yet they complain of the disregard and contempt which they meet with from the Laity. Let them ask their own consciences if they deserve better. Was Archbishop Tillotson, was Hough, Bishop of Worcester, was Benson, Bishop of Gloucester, ever disregarded or contemned? No, they were universally loved and respected, and almost adored by those who saw their virtues nearer. Perhaps I may be thought, by what goes before, to bear hard upon the Clergy. I am sure I do not mean to reflect upon that body in general. That is unjust with regard to all societies and bodies of men, but I mean only to point out to them what methods they should pursue and what methods they should avoid, in order to be esteemed and respected, as I sincerely wish they may be. Let the examples of their lives make up to them, by a just influence over the minds of the Laity, that power which, I will say, they have justly lost over their persons, and which I will venture to foretell that they never will recover."

Two Dialogues not before printed appear in this volume. The first is between Horace and Dr. Bentley,—and the second between Villiers, Duke of Buckingham, and Sir John Cutler:—but they are not in Lord Chesterfield's best manner, and they have disappointed us. In the 'Horace and Bentley' he had a fine subject for the keen polite satire in which his pen moved with such ease,—but his shafts against "slashing Bentley" do not wound, and scarcely scratch.

About a dozen pages in this volume are occupied with Lord Chesterfield's verses. With a single exception, these are of no merit,—and are greatly below the *vers de société* that Pulteney, Charles Fox, George Canning, and other statesmen who flirted with the Muses, have left behind them. The exception is, the famous epigram to the Jacobite lady who went to Court at Dublin with orange flowers. We have seen it printed in so many different forms, that we think it right to present the shape in which Lord Mahon gives it.—

#### IMPROVISED LINES

*At a Ball in Dublin Castle, on seeing a Young Jacobite Lady Dressed with Orange Ribbons.*

Say, lovely traitor, where's the jest  
Of wearing Orange on thy breast,  
While that breast upheaving shows  
The Whiteness of the rebel rose?

—Lord Mahon does not add the lady's name. She was a person of considerable beauty,—a Roman Catholic in creed,—a Widow Madden. Her character was marked by the fashionable levity of the time. The traditional form of this *bon mot* has given the word "pretty" instead of "lovely," as Lord Mahon prints it,—and "pretty" makes better rhythm.

Of the collected Miscellaneous Writings of Chesterfield it is not necessary for us to say much. He excelled in the light polite essay,—and his knowledge of the great world gave to his writings an "actuality" that professed authors could not attain. He had abundance of wit and much playfulness, joined to a large fund of sound sense,—but there is no originality in his contributions to the *Belles Lettres*. They are all in the form set by Addison and Steele. His codification of the "minor morals," and his exposition of the principles of what has been called

his "marketable morality," are his claims to literary permanence. His ethics are all of the kind that may be called conventional,—and in some cases, to which we need not allude, they may be described as very faulty. But in his views of what may be called the aesthetics of social intercourse he was keen and shrewd; and though he has often been over-rated, he has also been as often slighted unjustly. Recollecting the vast circulation that his "Letters" have received, and taking into account the revolutions in opinions that have occurred since they were composed, we are justified in thinking that they must have enduring merits to give them their posthumous vitality. All the moralists and philosophers have appreciated the influence of "manners" on civilization. The celebrated Lord Burleigh wrote some maxims for the use of his son, and we do not know whether Chesterfield ever saw them. A few of them are quoted in the Appendix to Sir James Mackintosh's 'Life of Sir Thomas More':—and the whole system of Chesterfield is contained in the pithy apophthegm of Lord Burleigh.—

"Right Humanity taketh such a hold on the multitude of men, that you can move mankind more easily by unprofitable courtesies than by churlish benefits."

—Of course, by "right humanity" Lord Burleigh meant what we would now call "courteous deportment" or "amiable manners." Burleigh's deep saying on this subject was just one of those things that would have caught the fancy of Lord Chesterfield's grandfather, Lord Halifax, if it had been brought under the notice of that keen anatomist of human nature.

*The Text of Shakespeare Vindicated from the Interpolations and Corruptions advocated by John Payne Collier, Esq. in his 'Notes and Emendations.'* By Samuel Weller Singer. Pickering.

To a calm observer it is curious to notice the way in which men who devote themselves to the study of the same subject criticize one another's efforts: how little charity they have for one another's failings,—how full they are of unreasonable suspicion,—how ungenerous in the praise of what is really good,—how delighted to blazon forth what is imperfect or mistaken,—how blind to merit, how quick-sighted in the discovery of defects. Nor does there seem to be any particular study which can counterbalance this general infirmity. The learning which ought peculiarly to bias the mind towards things kind and liberal, too often plunges the persons devoted to it into the depths of a feeling so intensely the reverse, that a special name has been invented to indicate its keen and painful bitterness—the *odium theologicum*; and even the students of the "gentle" Shakespeare, the generous, open-hearted lover of everything just and beautiful and manly, are conspicuous in literature for their harsh, ungentle comments upon one another. They seem occasionally even to pride themselves on their sharpness to those who ought to be their brethren. They warn men that "he who shrinks from controversy" should, in words quoted by Mr. Singer, avoid "the *vestibulum ipsum primasque fauces* of the school of Shakespeare."

The present book offers an apt example of this state of things. The 'Notes and Emendations' lately published by Mr. Payne Collier, and noticed by us in No. 1315, are here made an object of grand attack. They were derived, it will be remembered, from manuscript corrections found by Mr. Collier in a dirty copy of the second folio edition of Shakespeare's Plays, which he purchased in 1849 from the late Mr. Rodd. In the volume before us Mr. Singer calls in

question the age and the genuineness of these manuscript notes. He even goes the length (if we understand him rightly) of insinuating doubts as to the accuracy of Mr. Collier's statement of their history. At best, he looks upon Mr. Collier as the victim of a delusion,—as misled by some "Puck of a commentator, who finding a tattered copy of the second folio edition of Shakespeare's Plays, which had belonged to some old player or person connected with the stage, containing erasures of those parts considered superfluous in representation, and numerous stage directions, grafted upon it all that he could glean from some edition or editions with notes, and added conjectures and interpolations of his own, foisting in rhymes and whole lines without reserve or scruple."—This is Mr. Singer's theory. "That this is the true state of the case," he adds further on, "I have no doubt."

Of course, it is perfectly open to any one to hold this opinion,—and, if he can, to maintain it, and to prove its accuracy; but it is not according to ordinary custom, nor according to any commendable custom, to convert the discussion of a question of this kind into a personal attack. Mr. Singer's thirteen new pretended canons of criticism, deduced after the manner of Edwards, as he asserts, from the course which Mr. Collier has recently pursued and advocated, and his further attacks scattered through various other parts of the present volume, can only be regarded as most needlessly and improperly offensive.

We should much like to have had the real value of the manuscript alterations put forth by Mr. Collier properly discussed, and if possible settled; but there can be no discussion, nor any approach to a satisfactory settlement, if on the threshold—at the very outset of the argument—one of the persons interested is to be treated with the most obvious scorn,—to be set down as a fool, or a knave, or both. We do not say that we approve of everything that Mr. Collier has written and done in reference to this subject, nor are we in any degree bound to defend either him or his manuscript notes. But we are firmly convinced that he has acted throughout with the most absolute *bona fides*;—we think the manuscript notes highly valuable, we look upon the questions to which they have given rise as being extremely interesting,—and, on behalf of literature, and with a view to the credit and honour of literary men, we cannot but regret that Mr. Singer should have thought it necessary to convert a public question into what bids fair to become a mere private quarrel.

The first and principal question to be considered in reference to these manuscript notes is,—not whether they are agreeable to the preconceived opinions of gentlemen who think themselves Shakespearean scholars and critics, or whether they accord with what they may dogmatically pronounce to be true Shakespeare phraseology,—but whether they recommend themselves to the judgment of right reason and common sense. The text of Shakespeare is avowedly corrupt. Do these notes clear away difficulties which the Shakespearean commentators have not had wit enough to perceive, or, when they have perceived them, have never been able to get rid of?—and do they effect this end by emendations so clear that no unprejudiced person can hesitate to accept them? If they do these things, they ought to be adopted, whatever be their previous history.—Now, in the judgment of many men who deserve to be heard on such a question, these Notes not only offer such emendations as we have described,—but come to us under circumstances which afford a reasonable probability that, in them, we get nearer than we have ever been



before to the text actually written by Shakespeare. The character of handwriting, and the further important evidence furnished by the book as a whole, are said to lead directly up towards this conclusion.

On both these points the evidence should be thoroughly sifted. Mr. Singer and all the world are quite right in stating and urging whatever scruples they may entertain;—but questions of such a kind might, we must again insist, be argued without breach of courtesy.

And, after all, what is the kind of reasoning which Mr. Singer brings to shake the evidence in favour of this book? Does he sift its previous history? Does he dwell upon any weak points of the narrative? Does he combat by evidence any of the facts on which the supporters of the authenticity of these notes rely? Not at all:—except by a gratuitous assumption that Mr. Rodd would have kept the book for the British Museum if he had thought it of any value. Mr. Singer makes ample use of his own simple assertion of distrust,—which, with all proper respect for his acknowledged merits, we take in a case of this kind to be worth just nothing at all; he sets up the theory which we have before quoted; he warns his readers that there have been Shakespeare forgeries in past times,—which everybody will admit; and he informs us that he himself possesses annotated copies of a third folio of Shakespeare's Plays, and also of a second folio, both of which, he says, are worthless. If we take Mr. Singer's word for the last fact—which, on the evidence of the book before us, we are not quite sure that we ought to do,—how does it follow that the same character of worthlessness must attach to Mr. Collier's volume? If Mr. Singer's annotated books are to be adduced at all in this discussion, they ought to be produced and subjected to the same inquiry as Mr. Collier's have been. Mr. Singer pronounces against his own books,—and yet uses them; he does not think it desirable to pay any attention to them,—and yet he draws many important inferences from them:—*ex. gr.* "Mr. Collier's first impression that (the ink being of two shades) two distinct hands have been employed on these corrections, is undoubtedly correct [why?]; for in the case of both the second and third folios with manuscript corrections which I possess, this is evidently the case." Such argument, we fancy, will not go far.

One of the best adverse passages in Mr. Singer's preface is the following:—he is speaking of the cases in which the suggestions of Mr. Collier's annotator concur with alterations introduced into the text of Pope, Theobald, Warburton, and other commentators:—

"These Mr. Collier would treat as coincident anticipations [?]; but as they form the greater bulk of the corrections [?], they are far too numerous to have been fortuitous; and there can be no doubt [?] that they have been engrafted in his book by some later hand than that of the earlier theatrical possessor, to whom the stage directions and striking out of passages, with some few of the alterations of the text, can alone be fairly attributed. [All this is, of course mere gratuitous assertion. It is Mr. Singer's theory.] A few fortuitous coincidences we might admit, but it is not within the doctrine of probabilities [?] that two writers, at distant periods, without any communication or knowledge of each other, should in hundreds of instances [?] coincide so exactly as we find the major part [?] of the corrections in Mr. Collier's volume do with the later emendations slowly elaborated by a succession of commentators, and many of them far from obvious. Where the error, as in some cases, is what Mr. Collier calls 'self-evident,' coincidence would be possible, but where, as in many instances, the corrections take the form of acute and happy conjecture, such extraordinary sympathy would be something miraculous."

—Whatever argument there is in this passage is against Mr. Singer's own view. If such a

result as he describes would be miraculous, and is therefore not to be supposed, then we are driven necessarily to the conclusion that the earlier annotator must have had access to some better text than that which the later editors possessed, and that in that way—and not by miracle—he was able to arrive at once at results which, without such help, it took successive generations of subsequent critics to accomplish.

In this light and partial way Mr. Singer deals with the questions of probability raised by the evidence furnished by Mr. Collier's annotated volume. He drops down upon it here and there, picking out something which he supposes to tell in his favour, and arguing upon that,—but totally overlooking the important conclusions which are forced on every one by the consideration of the book as a whole.

Nor does he deal more completely with the alterations on which he comments. His book does not embrace all the alterations. Many which are really most important are not included in his selection. Readings which Mr. Singer objects to are paraded forth with due form and emphasis,—but most valuable rectifications remain unnoticed altogether.

In such large numbers of alterations, of course many are less important than others. Mr. Singer divides them into two classes. "The greater part," he says, "are adopted from recent annotators"—which is the very thing in dispute,—and, of what are original, or can be considered new readings, abundance are changes for the worse, and a still larger number entirely unnecessary and impertinent."

We will give a few examples from which our readers may be able to infer whether they may altogether trust Mr. Singer's judgment as to what is "entirely unnecessary and impertinent."

The celebrated passage in 'Measure for Measure'—

How would you be,  
If he which is the top of judgment, should  
But judge you as you are?

—is altered by the annotator thus:—

How would you be,  
If he which is the God of judgment, should  
But judge you as you are?

—Mr. Singer says, "The substitution of *God* of judgment for *top* of judgment is quite unwarranted and uncalled for."—There are other alterations in the same scene,—among them the following:—

Having waste ground enough,  
Shall we desire to raze the sanctuary,  
And pitch our evils there?

—The word *evils* has occasioned the effusion of much learned comment. The annotator alters it to *offals*:—which we hope will stop any further waste of good ink on this account.

An alteration in the next scene is passed over by Mr. Singer. The pretended Friar commenting on that kind of penitential sorrow which is "towards ourselves, not Heaven," adds—

Showing we would not spare Heaven, as we love it,  
But as we stand in fear.

—*Spare* has been a mark for the commentators. The annotator altered it to *serve*. Mr. Singer should have told us what he thought of this alteration.

'Love's Labour's Lost' furnishes many alterations. Take one example from Act v, sc. 2.

I understand you not, my griefs are double.

—The annotator altered the last word to *dull*.

Mr. Singer's judgment is as follows:—

"Specious, but incorrect; the error lies in the small word *are*, which is a misprint for *see*. Read—

I understand you not: my griefs *see* double.

—The Princess's griefs were too recent to have *dulled* her wits, but her tears might make her *see* double. She uses the expression metaphorically, as an evasive answer."

—If Mr. Singer had not determined the matter in his peremptory way, we might just have hinted

a doubt as to these drunken tears. But never mind:—we will pass on.

In the 'Second Part of Henry the Fourth' is a passage in which Lord Bardolph draws a parallel between the building of a house and the carrying on of a war. "The speaker," says Mr. Collier, "is supposing that a man purposes at first to construct a dwelling which he afterwards finds beyond his means." The passage as commonly printed, stands thus:—

What do we then, but draw anew the model  
In fewer offices; or at least desist  
To build at all? Much more in this great work,  
(Which is almost to pluck a kingdom down  
And set another up) should we survey  
The plot of situation, and the model;  
Consent upon a sure foundation;  
Question surveyors; know our own estate,  
How able such a work to undergo,  
To weigh against his opposite; or else,  
We fortify in paper, and in figures, &c.

—The annotator inserts a line, and alters the passage as follows:—

What do we then, but draw anew the model  
In fewer offices; or at least desist  
To build at all? Much more in this great work,  
(Which is almost to pluck a kingdom down  
And set another up) should we survey  
The plot, the situation, and the model,  
Consult upon a sure foundation,  
Question surveyors, know our own estate,  
How able such a work to undergo,  
A careful leader sums what force he brings  
To weigh against his opposite; or else,  
We fortify in paper, and in figures, &c.

—Mr. Collier notices that Stevens "speculated upon" the first of these alterations, and pronounced the altered passage "an important improvement,"—although the question, he adds, still returns upon us, "from whence was it derived."—Mr. Singer says:—

"I unhesitatingly answer this question—certainly from the perverse misapprehension of the passage by the corrector, whoever he may have been, and from his conceit that he could 'improve the language and thoughts of the poet.' His interpolation mars entirely the integrity of the poet's simile, by introducing a new element and interrupting its course; making what was before perfectly simple and consecutive, involved. The reading last for least may have been adopted from Stevens. The only other correction which the passage requires, if indeed that be necessary, is to read 'this opposite,' instead of 'his.' 'Much more in this great work,' says Lord Bardolph, 'should we examine our plan, our situation, and the frame of it. Agree upon a secure foundation of it. Question lookers-on, know our position; how far we are able to undertake such a work, and preponderate against this adversary.'"

We shall give a few more examples next week. The above may for the present supply a pretty fair notion of the spirit, as well as of the critical quality, of Mr. Singer's book.

*The Grenville Papers.* Edited, with Notes, by W. J. Smith, Esq. Vols. III. and IV.

[Second Notice.]

We have now arrived at the negotiation in 1766, when Pitt, and not Lord Temple, was first applied to; and shall see how graciously "the great Commoner" remembered and interpreted Temple's generous "indispensable" of 1765. The truth is, that Mr. Pitt was now first applied to because in the interval he had said or done enough to satisfy the King and Lord Bute that he was made of "penetrable stuff." We hear nothing now of conditions. Mr. Pitt was immediately "penetrated with the deepest sense" of His Majesty's "boundless goodness"—was unable to express what he felt "of unfeigned gratitude, duty, and zeal"—would submit "the remnant of his life, body, heart, and mind" to the direction of "his most gracious sovereign"—wished that he could "change infirmity into wings of expedition, the sooner to be permitted the high honour to lay" himself at His Majesty's feet. Infirmity contrived to do it with reasonable expedition,—and it was only after the interview that Lord Temple was summoned.





timents you express for me, would be a balm that would cure my affliction; but as things at present are I must wait till some favourable incident or happy change may take off my difficulty, which I am persuaded you too well understand to disapprove. Accept of my real wishes for your health and happiness.

"Earl Temple to the Countess of Chatham.

"May 8, 1768.

"From the contents of my notes in answer to yours, you cannot be a stranger to the sentiments I entertain of you, and I am glad I have had such an opportunity of expressing them; they have been invariably the same towards you. The amiable part which you have taken I shall ever reflect upon with much affection. The proper time for our meeting again is certainly not the present, for many reasons. I have felt too well your situation, not to have done a violence to my own inclination towards you in many instances. I return you, with great kindness, every real wish for your health and happiness. My letter to you from Stowe was expressive of the same sentiments with regard to you as those I have lately marked, and now convey to you. It is extremely difficult for me to say neither too much nor too little upon the subject of your difficulty and affliction, &c. I therefore waive it entirely, and approve your conduct; with wishes for that recovery in which you are so deeply interested."

These volumes afford extract and suggest comment enough to fill a month's *Athenæum*; but there is the Junius question to be considered, and the new Junius Letters, as they are called,—so we, reluctantly, pause.

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#### ZOOLOGICAL GARDENS, REGENT'S PARK.

WHEN we last threw together our notes on these flourishing Gardens, we referred to the intended commencement of a new feature which we had ourselves often urged, by the construction of a

Fish house for the purpose of exhibiting marine animals. This place, opened to the public on Saturday last, has received—at the instance, we suppose, of the Council of the Zoological Society—the somewhat curious title of the "Marine Vivarium." It is not, however, to the name that we care to draw attention,—but to the contents of this most novel and interesting collection. It has long been known that freshwater fish will live in small pools of standing water,—and the only thing needed to enable us to make the habits of these creatures patent to all observers was, the taking the duty off glass. Experiments on a small scale had long been tried with success; and we had often wondered that glass ponds on a larger scale were not introduced amongst our living collections.

Freshwater fish were tried first in these Gardens. Perch, pike, roach, dace, eels, sticklebacks, and minnows were all to be watched, and their domestic secrets and most retired proceedings to be brought to light. The grand experiment, however, of making a little ocean—a miniature sea—in which we might look on the habits of the creatures of the great deep, had yet to be made. Sir John Dalyell, it was well-known, had kept a sea anemone alive for twenty-eight years, and numerous other marine creatures for less periods; but then, throughout these twenty-eight years every morning he had had sea water brought to his house. It seemed almost impossible to bring up sufficient quantities for such a purpose into our inland towns. Gradually it became known that by aerating the salt water by means of filtering or agitation it became fitted for the support of animal life. Here, then, a chance of success to an object long desired seemed to present itself; and the enterprising Secretary of the Zoological Society determined to make a trial on a small scale. He began with the Sea Anemones and some of the more hardy shell-fish,—and succeeded most satisfactorily. While, however, this experiment was in progress, a fact of much greater importance became known. It had been observed by vegetable physiologists that plants purify a small quantity of water just as they purify the air,—that is, by taking up carbonic acid and giving out oxygen:—and here was the explanation of the fact of animals living for any length of time in a limited quantity of water, provided there were plants enough to take up the carbonic acid which the animals threw off and supply the oxygen which they needed. The question naturally arose,—why should not sea-weeds do the same for sea water as freshwater plants do for fresh water? Various dredgers and sea-shore naturalists had successfully had recourse to this plan; but we believe the merit of first having perfectly succeeded with an arrangement of the kind in London is due to Mr. Warington. By arranging sea plants and animals in a limited quantity of sea water, he so maintained the balance of animal and vegetable life that for several months they required neither fresh water nor any mechanical aeration. It is the adoption of this plan on a large scale that constitutes the novelty of the Vivarium now opened to the public in the Zoological Gardens.

At the present moment there are in the new glass house six large tanks of glass containing various forms of marine invertebrate animals and fish. These tanks have been arranged in something like zoological order. The first contains a variety of Crustaceans,—crabs, lobsters, and shrimps. Here may be seen in living activity species of these creatures only to be caught by the dredge,—and which have been only occasionally seen when cast up on our coasts or pinned down in our museums. Several varieties of spider-crabs—which are inhabitants of the deep sea—will attract most attention amongst these specimens.

In a second tank is a collection of Echinodermata. These creatures are familiar in their common types the star-fish and the sea-eag. With these may be seen others which are hardly known to naturalists except in the graphic pages of Edward Forbes,—whose classic history of their British forms constitutes so interesting a chapter in the natural history of our island. Of the less common species in this tank, we may mention the Bird's Foot, Sea-

Star (*Polimpe membranaceus*), and species of the Brittle Star (*Ophiocoma*) and Sand-Star (*Ophiura*),—also the beautiful Sun-Star (*Solaster*). In this tank is also a single representative of the Sea Cucumber (*Holothuria*).

A third tank contains a collection of Sea Anemones, or animal flowers. The more common forms of these lowest members of the great family of Polyps are scarcely unknown to the least curious visitors to our sea-coasts; but it has fallen to the lot of few to see them to such advantage as they now may here. In variety of colour, they almost vie with a bed of tulips; and they will enable the observer to understand something of the beauty which arrests the attention of the traveller in the South Seas, where these creatures and their allied forms abound. The naturalist will also find in this tank some of the less common of the species of the family Actiniada, which are found on the British coasts.

In a fourth tank is a collection of British Mollusca. Those who gather shells on the sea-shore will recognize many of their old acquaintances in this department,—but no longer as uninhabited dwellings. Each contains its proper tenant. Several species of Ascidian Mollusca are found here; whose rough membranaceous and ungainly exterior would hardly lead to the conclusion that they are allied to shell-fish at all did not their interior inhabitant reveal the fact. In another tank, a highly interesting group of Mollusca—the Nudi-branchiate—are to be seen. These have no shells,—and are remarkable for their delicate colouring and for the curious forms assumed by their gills or breathing organs, which being placed on the outside of their bodies have got for them their name of naked-gilled. The species of this family belong to the genera of *Doris* and *Eolis*.

In the fourth tank are also contained some species of Barnacles and Sea Acorns (*Cirripedia*), which with their hard molluscous-like shells were once included under the Mollusca, but are now known to have an internal structure which allies them with the articulated tribes of animals. In this tank are some small species of sea-fish; including the Blenny, the fifteen-spined Stickleback (first cousin to the well-known freshwater sticklebacks, which have mostly only three spines), the Wrasse and the Father-Lasher (*Cottus bubalis*). The Annelides are represented in several of the tanks by species of Aphrodite and the beautiful Sabella. Many of the leaf-like and vegetable-looking objects at the bottom of the tanks are popularly called sea-weeds, and demand a microscope to make out clearly their animal nature. Nevertheless, a sharp eye will detect a downiness on the surface of their bodies,—which is, the tentacles of the minute creatures that inhabit every portion of their structure, and are the representatives in our seas of those mighty workers, the coral animals of the southern ocean.

The present collection is, we believe, only an earnest of future development. Some marine creatures, such as the jelly fishes, are not at present represented,—but before the summer is over a collection of their fragile forms will undoubtedly find a place in the Marine Vivarium of the Society. We will report progress:—and have now great pleasure in recording this opening up of so exceedingly interesting a source of amusement and instruction as is afforded by the new feature in the Gardens of the Zoological Society.

#### ART-MANUFACTURE.

WE are under a sort of conditional promise to our readers, who feel all the value and importance of the results obtained from the Great Exhibition, to return to the encyclopedic volume which contains the records of that unparalleled display.—The Great Industrial Exhibition at Dublin has naturally turned back our thoughts to our own Great Exhibition,—of which it is a worthy follower. The Dublin Exhibition has a much larger proportion of Fine as compared with Industrial Art than had that in Hyde Park; and the genius of the Irish nation makes it more than probable that she will, in time, be eminent amongst the united nations in applying fancy



and taste to the productions of the artisan. For this reason, we turn to-day to the Report of the Fine-Arts Department of the Exhibition in Hyde Park:—which may be looked on as one of the proximate causes of the deep interest that the subject of Art-education has recently excited in the public mind. But there is another circumstance which induces us at this moment to recur to the Report of the Fine-Arts Committee:—namely, the move made by the Lord Mayor of London towards enlisting the corporate bodies of the United Kingdom in the interest of Art-education. In a few days, the representatives of a large number of the great towns in the three Kingdoms will assemble at the Mansion House to discuss the modes by which artisans may be best assisted in obtaining such an amount of artistic education as will enable them to compete with the workmen of other nations where more attention has been given to the study of ornament and its application to manufacture. We hail it as a sign of the times, that such a subject should occupy the attention of mayors and aldermen; and we think we shall be assisting the movement by calling attention to the judgment which has been passed by well-qualified persons on our present position with respect to Practical Art.

The great importance attached by the Royal Commissioners to this department of the Great Exhibition, and the sense entertained by them of the value of the lessons which it could furnish, are evinced by the prominence given to it in the Reports before us. Each of the other classes of that magnificent collection which existed but the other day on the spot over which the plough has recently passed, is dealt with in a single Report; but in this case we have, in addition to the categorical account by Mr. Panizzi, the reporter of the Jury, a Supplemental Report by Dr. Waagen, Director of the Museum of the Fine Arts at Berlin, and a 'Supplementary Report on Design,' by Mr. Redgrave, R.A., who had long been connected with the Schools of Design here, and who is now Art-Superintendent of the new Department of Practical Art at Marlborough House.

The Class, as our readers will doubtless well remember, included sculpture, models, the plastic arts, and ornament generally. It is not our intention, on the present occasion, to touch on the province of High Art, except incidentally.—We confine ourselves just now to that part of the Report which refers to Art in connexion with manufactures and with public taste.

We have felt compelled frequently of late to draw attention to the great want of artistic education in England;—a fact not gratifying to our national vanity to admit,—but which, being proved, demands to be discussed until efficient means shall have been taken to supply it. The Reports to which we have referred place the matter beyond doubt,—and at the same time point out the course that should be pursued under the circumstances. The evidence of so eminent a foreigner as Dr. Waagen is of great value;—and his testimony against us has the greater force from the fact that he is amongst all the critics who have written on the subject perhaps the most lenient in his judgments on the productions of this country.

In his opening remarks the Doctor dwells on the intimate connexion between Manufacture and the Fine Arts. In the great markets of the world, he says, those productions which, in addition to the indispensable requisites, exhibit the best taste in their design and treatment, will be preferred. He anticipates as one of the good results of the Exhibition a fuller revival of that happy alliance between the Fine Arts and Industry which subsisted in the Middle Ages, when the artist was more of a craftsman—the craftsman more of an artist—than is the case at present; and he refers to the wonderful specimens of casting in bronze, iron and zinc—an art as regards the two latter metals only recently perfected—which were to be seen at the Exhibition, as affording striking examples of the co-operation of Art and Manufacture in our day. He adds:—"To the present age are also due two most valuable and original inventions by which works of the sculptor may be

reproduced;—in the one case by means of galvanoplastic deposit,—in the other by the mechanical processes of M. Collas in France and Mr. Cheverton in England. The cheapness with which the noblest works of Art can be multiplied by means of these inventions cannot but tend to the more general development of a feeling for the Beautiful.—Of Mr. Cheverton's elegant reduction of the Theseus in the Elgin collection, he says, it "has been reduced by this process in alabaster, for the purpose of casting in plaster, with an accuracy which leaves the most fastidious critic nothing to desire."—And he adds:—"The benefit which all lovers of Art, and more particularly artists themselves, will derive from this discovery, are so obvious, that I need not further insist on them here." This part of the subject is further illustrated in the remarks on the productions of Minton, Copeland, Meigh, Wedgwood, Bell, and other China manufacturers,—and on the great influence that they must have in creating a correct taste by making the public acquainted with such exquisite productions as the celebrated silver cups in the Museo Borbonico or the Farnese Flora, and generally in the judicious choice and adaptation of beautiful forms from the antique.

The Jury through their reporter Mr. Panizzi touch on the same subject; and allude to the fact, that the best models are daily introduced to the public by new applications of cheap materials and economic processes to the multiplication of works of Art:—thus affording to the many new and pure sources of enjoyment which have hitherto been within the reach of only the more fortunate classes. It is well remarked, that such a diffusion of good taste cannot possibly be without a beneficial effect on the productions of industry generally.

Mr. Redgrave, in the opening of his Report, alludes to the desire evinced by the rudest, as well as by the most civilized nations for decoration, as raising ornament almost to the rank of a natural want. He dwells on the great importance of its proper application by the manufacturer,—and on the necessity of bringing criticism to bear upon the subject, so as to prevent the untutored eye from being attracted by the meretricious style of ornament unfortunately so common, rather than by the more modest appearance of simple and elegant forms.

In commenting on the articles in the several divisions of the Class, the reporters take great pains to indicate the principles on which ornament should be applied. In the case of designs for printed and woven fabrics, for embroidery, and for bookbinding, the designs must not disturb the flatness of the surface upon which they are drawn,—but only diversify it by lines agreeable to the eye and by harmonious colouring. In such designs no foreshortening or perspective is admissible. Paper-hangings covered with elaborate architectural designs, conveying the idea that the observer can see through and beyond the surface into space,—curtains covered with huge flowers which are contorted by every fold in the fabric,—books with Gothic churches on their covers,—and carpets in which the surface appears covered with objects thrusting obstructions at every step,—are severely condemned as gross violations of good taste. In the fabrics of India the patterns and colours diversify plane surfaces without destroying or disturbing the impression of flatness;—as is the case also in the productions of the Middle Ages, when the decoration of walls, pavements, and carpets was brought to such perfection by the Arabs. These productions are nevertheless remarkable for the rich invention shown in the patterns; and the beauty, distinctness, and variety of the forms, and the harmonious blending of severe colours, call forth the admiration of all true judges of Art.—"What a lesson," says Dr. Waagen, "do such designs afford to manufacturers, even in those nations of Europe which have made the greatest progress in industrial art!"

Speaking of paper and other hangings, Mr. Redgrave points out the necessity for attentively considering the intention of such decorations. Like the background of a picture, they should be so subdued as not to come into contrast with the ob-

jects which they are intended to exhibit, not to rival. A wall-decoration is a background for the furniture, the objects of Art, and the occupants of the room. It may by presenting a glaring appearance detract from their effect,—but it cannot properly supply their place, however attractive or showy it may be in itself. A combination of many colours materially increases the expense of a paper—while it does not produce the same good effect as may be obtained from two or three colours carefully selected,—and frequently results in an appearance of poverty and meanness. It is quite certain, that the walls, floor, and ceiling of a room should not eclipse its contents;—but looking upon the excessive ornamentation which is at times lavished on the ceiling, the glowing colours with which many of our paper-hangings are covered, and the flowers, fruit, animals, and birds that shine out from some of our carpets, it is difficult to conceive a room furnished with such magnificence as not to suffer by the vicinity of such showy productions.

Few, if any, of the European nations escape censure on some of the points to which we have referred; but Dr. Waagen—impartial as he is—arrives at the conclusion, "that in many kinds of manufacture the English productions, both in regard to their form and colour, show far less taste than those of other nations."

The cases in which our inferiority is most conspicuous are, those in which the ornamentation is effected wholly by machinery. This partly arises from the facilities which machinery gives to the manufacturer, enabling him to produce the florid and overloaded as cheaply as the simple forms,—and thus to satisfy the craving of the multitude, who value a decoration according rather to the quantity than to the quality of its ornament.

As an instance of this vicious style, Mr. Redgrave refers to some paper-hangings exhibited as specimens of the lately introduced processes of printing by such machinery as is used for cotton goods, and of applying many colours from one block. The new processes offer the means of applying a large number of colours at a small expense; and as a large number of colours is unfortunately popular in the market, this new and ingenious mode of printing is likely to have a very bad effect upon the cheaper sorts of paper-hangings.

It may at first seem strange, that when articles are to be produced by thousands and tens of thousands, manufacturers should not be particularly careful that the original design, at any rate, is as good as can be obtained:—but in the race for the lowest price, every extra pound expended adds something to the cost per yard,—and the odd farthing is the advertisement that brings the millions to the cheap shop. There can be no doubt that half the ornament at the Great Exhibition was in excess,—that is to say, a better effect might have been produced without it; and the labour thus wasted might in many cases have been bestowed on the more careful completion of simpler designs, to the enriching of the manufacturer and the great advantage of the public taste.

The productions of English manufacturers are pronounced by the Reporters to exhibit at once too great a love for ornament and a want of inventive ingenuity. The consequence of this is, that there is no special style in their productions.—One class worship at the mediæval shrine, and adapt the forms of the early workmen to everything that they produce,—others go to the classic regions of Greece and Rome, and raise to the dignity of models everything that is stamped with the seal of antiquity—no matter whether he who originally produced it was a man of taste, or some unknown provincial artist whose productions would have been viewed by the *savans* of his time in much the same light as a well-educated architect of our own day regards some of our curious specimens of "Builders' Gothic," Grecian or Egyptian.—These are the artists who hold by tradition, and look on the past as the source of all that is deserving of imitation. Another great section of ornamentalists—indeed of the professors of high art also—discard all the works of their predecessors, and, determined to create for themselves



something of a novel character, seize upon the beautiful forms of nature, and use them as the raw materials of everything which they wish to produce.

The study of the productions of a past age and of the beautiful forms of nature has certainly done much for Art of late,—and has laid the foundation from which much more will arise; but the servile imitation which has been unfortunately far more prevalent has filled our shops and houses with productions which call up a smile on the face of the man of taste, whether Englishman or foreigner. In one place we find a row of sphinxes supported by something between an obelisk and a milestone, guarding the entrances of a row of houses in the simplest modern English style. In another, we are condemned to clean our shoes upon a scraper composed of two anomalous-looking figures whose wings clasp each other and supply the edge by means of which the mud is to be removed from the sole. On one table we see octagonal jugs which look as though they had been made out of a number of spare pieces, and call up the idea rather of carpentry than of pottery:—on another—probably devised to hold that very unromantic liquid with which we temper the crudity of our tea and coffee—the chivalric temperament of the designer comes forth in great force; around the top edge is an elegant Gothic fret-work, which might have been borrowed from the screen of one of our most beautiful cathedrals. Below, the same ornament is reproduced in an inverted position. Between these two specimens of happy adaptation we find a knight, armed *cap-à-pie*, mounted on a fiery charger, galloping at full speed round the sharply curved side of the earthenware,—his horse's hoofs being very appropriately placed in close connexion with the sharp points of the lower ornament referred to, and upon which he seems to be galloping. The knight points his lance in the direction of his horse's nose, and the weapon being of considerable length, reaches about one-third round the circumference of the jug. The full effect of the design is not apparent until we glance at the other side of this specimen of Art-Manufacture, when we find that another mounted knight is galloping along the top of the corresponding spikes,—and that his lance, describing nearly another third of the circumference, is pointed curvilinearly at the other gentleman on horseback—whom he will certainly not catch sight of until he shall have run him through the body, or been run through by him. We have a brazen Rachel drawing not water, but ink, if anything, from an elegant well, shaded by a palm-tree in the same hard metal. A young Swiss maiden carries an elegant milk-pail on her head, not intended to hold milk, but a taper. We have Paul and Virginia under a palm-tree, which supports a glass for flowers amongst its branches. Apollo dancing and at the same time supporting a glass epergne twice his own size, suggests the not very elegant idea of a drunken porter staggering from Covent Garden with a large basket of flowers.—We have candles stuck into elegantly cast tulips or China-asters,—gas rushing forth from the head of Minerva,—lamp-stands formed of leaves and flowers, which rest upside down with their tips upon the table, and thus support the superincumbent weight, after the fashion of the clown who stands upon his hands and supports his fellow acrobat on his feet in the air.—Such are some of the results that flow from the imitative system, by which the ornaments of a past age are imported and crudely mixed up with objects wherewith they do not harmonize:—or of that system in which the graceful forms of Nature, instead of being adapted as ornaments to objects of utility, are applied without taste or judgment, and often degraded to unseemly purposes.

These solecisms are, it is true, to be found in the productions of other countries besides this; but we must admit, that England commits a great many more than her due share of them. It would be very extraordinary if it were not so, considering the very small amount of attention which we have bestowed on Art-education. Dr. Waagen, whose position as Director of the Museum of Fine Arts in his own country gives weight to his words,

says:—"From the first introduction of the Fine Arts in this country to the present day, they have received little or no notice from the Government as such: their encouragement, like that of many other important objects, has been left to the public. The foundation of the Royal Academy itself is of comparatively recent date, and it is self-supported. The collection of sculpture and antiquities in the British Museum, and that of painting at the National Gallery, have been formed only within the last half-century, and many of their most valuable treasures are donations or bequests of private individuals. Before the building of the new Houses of Parliament, the distinguished artists of this country had rarely been employed by the Government on works of a monumental character, and such commissions were, from their nature, not the objects of private munificence. This is one principal cause why, in the English school of painting and sculpture, no true monumental style has been as yet formed. Again, it was only in the year 1836 that the Schools of Design were formed; institutions by means of which the Fine Arts have exerted a most beneficial influence on the vast productive energy of Great Britain. Much improvement in every branch of industry has been accomplished by means of these schools, but it must be acknowledged that in many kinds of manufacture the English productions, both in regard to their form and their colour, show far less taste than those of other nations. Both the Government and the nation, however, are now becoming conscious of the great importance of Art, not only in its monumental character, but in its relation to industry. The vast range of comparison which the Exhibition has afforded, by the juxtaposition of the products of so many nations, has directed the English mind to more enlightened views; and, from the energy of the national character and institutions, these newly-awakened ideas may ultimately prove of the greatest benefit in regard to both the Fine Arts and the manufactures of the country."

Of his own country the Doctor says:—"Since the year 1815 great efforts have been made by the successive monarch and administrations of Prussia to encourage the Fine Arts in that country. Museums and other buildings of a similar character have been erected; sculptors, and more recently painters, have been employed in the execution of monumental works, and the cultivation of all those manufactures on which Art can exercise any influence has been greatly promoted by the foundation of the 'Institution for Trades' (*Gewerbe Institut*). . . . That these efforts have led to the happiest results, has been proved by the Exhibition, which has furnished to Prussia a long-desired opportunity of showing what progress has there been made."

Of France, he says:—"The French have been distinguished for many generations by the great encouragement that they have bestowed, as a nation, on the Fine Arts. The French Government under every change in its outward form has not failed to regard Art as one of the most important instruments of civilization; and recognizing its great and beneficial influence on the manufactures of the country, has, by the most liberal grants, placed it in a peculiar manner under the protection of the State. Millions of the national revenue have, in consequence, been devoted to the erection of great public edifices, and to the purchase of the best works of native artists. . . . In consequence of this encouragement on the part of the Government, the French School of Art has been most fertile in its productions; many branches of Art have been brought to a rare degree of perfection, and the diffusion of an improved taste has exercised a most beneficial influence on a variety of trades and handicrafts. By these means Paris has become an universal market, not only for the Fine Arts themselves, but for most of the branches of industry to which they are in any way allied."

Lastly, in speaking of the United States of America, the Doctor says:—"The American States, which in the course of a few generations have established so vast a scheme of municipal and political institutions, have attained to great

perfection in many branches of industry, and are now beginning to turn their attention to the sciences, and also to those arts which minister to the spiritual rather than to the animal wants of man, and which have for their high purpose the investigation of truth, and the expression of beauty through form. All who have truly at heart the advancement of civilization, and regard it as the common good of mankind, must surely rejoice at the success which has attended this new movement of the American mind."

Mr. Redgrave, like every well informed man who has taken up the subject, speaks in like terms of the steps that have been taken in other countries in relation to the education of the eye and hand of the people. He says:—"In estimating the progress of this country in ornament and in Art-workmanship as compared with the Continental nations, there is one circumstance that must enter largely into consideration. In France, Germany, Italy, and Belgium, in addition to schools for teaching ornamental art, royal and national manufactories have been established for many years. In these no necessary expense is spared to bring to perfection the fabrics wrought in them, both as to the highest excellence of workmanship and materials, and to their embellishment by ornamental design. The best painters, sculptors, and designers, as well as men of the most scientific acquirements in botany, mineralogy, and chemistry, are among their professors; and, the works being carried on at the public expense for the attainment of excellence, the cost of repeated failures is unheeded. In such establishments a band of skilled workmen must of necessity be trained, to the ultimate benefit of the private manufacturers, and those difficulties which science had found means of surmounting, or those new processes and new materials which it had brought to light, be spread abroad for the common advantage of all. Moreover, the sight of excellence and of the products of skilled workmanship is one of the greatest stimulants to further exertion, since all Art and all Manufacture arrive at perfection by gradual advances on past labours. The workman who sees the results of the skill which has produced such works in china and porcelain as were exhibited in the Sevres room or in the hall of the Zollverein, must feel this stimulus in no mean degree. When it is remembered what one single artist did in this country for the same manufacture, and how greatly Wedgwood and his workmen were indebted to Flaxman, we can well feel what influence a band of artists of like ability, exercising their talents to improve every department of the manufacture, and of these a continued succession, would be likely to exercise over the taste and skill of those in contact with them. Nor is this all: the excellence of one fabric awakens a desire for like excellence in others, and calls forth the same spirit of emulation. It surely cannot be doubted, therefore, that the Continental nations, and more especially France, in this manufacture and through it in many others, have been largely benefited by such institutions; besides the amount of national reputation obtained by them from the display of the choice works which are therein produced." In referring to some French paper-hangings, he says:—"they exhibit 'the superiority of the French working artist. The men who carry out the designer's inventions in France must themselves have a large share of skill and art-knowledge to be able to prepare the design for the manufacturer's processes with the ability so evident in the works just remarked upon.' This superiority of the French over the English art-workmen is remarked in connexion with many branches of industry, and especially in the treatment of the human figure. In wood carving, for instance, the English are certainly amongst the best of imitative artists; but there is a marked deficiency apparent whenever they attempt to represent the human figure, which can never be successfully rendered on the merely imitative principle, as flowers, fruits, and other objects may. It is requisite that the workman should have some knowledge of the structure of the body to enable him to render with effect any design containing the human form with which he may be entrusted."

The Official Report of the Jury concludes with

the following passage:—"The Jury of Class Thirty having brought their labours to a conclusion, cannot refrain from expressing their hope that steps may be taken for rendering the Great Exhibition as useful after it has ceased to be, as it has proved gratifying and instructive in the course of its short existence. It is the wish to see these hopes realized that impels the Jury, even at the risk of overstepping the strict limits of their functions, to submit with great deference their views on this point to the Royal Commissioners. The foundation of a permanent industrial museum in the heart of the metropolis of trade and industry, seems to the Jury the logical and practical consequence of this Exhibition. It is in the Crystal Palace that the great truth has been impressed upon us, that art and taste are henceforth to be considered as elements of industry and trade, of scarcely less importance than the most powerful machinery. It seems also natural that this museum should in the first instance consist of the objects to which the several juries have called public attention as happy types and models for imitation. While such a museum on the one hand would be a lasting depository of industry and of the arts—it would on the other serve as the best and easiest standard of comparison by which human ingenuity might mark its progress on the opening ten years hence of a new Great Exhibition:—It would serve alike as a guide and as a beacon."

These decided opinions and recommendations of a jury which included the names of foreigners having a large experience of the sort of institutions recommended, must be looked on as raising to a high place among the topics of the day the subject of supplying artistic education to the working and other classes.

#### OUR WEEKLY GOSSIP.

A man may travel a great deal without seeing so many varieties of the human race as are constantly to be seen in London. The Great Exhibition afforded perhaps a better opportunity for studying the civilized races than any ever before offered even in this metropolis. There were, however, nations of barbarians not represented there types of which are to be seen now in London.—First, we may mention, on account of their giving us more trouble and thought just now than other savage tribes, a number of Kaffres who are exhibiting at the St. George's Gallery. They consist of a party of eleven men, a woman, and a child,—who are shown on a stage, and go through a variety of performances characteristic of their social and warlike habits. The present party were brought from Port Natal, and are said to belong to the Zulus,—a race of southern Kaffres found north of the Bechuanas. The face of these people is less projecting than that of the Negro, and the cranium is more vaulted. The hair is tufted, and the cheek-bones project considerably. The lips are thick, like the Negro's—but the nose is not so depressed as his. The general expression of the face is mild and not at all disagreeable. The woman is small as compared with the men. The child is about fourteen months old. Most of the men have a fine muscular development, and they exhibit considerable strength in some of their exhibitions on the stage. One thing is very striking in those performances,—that is, the almost perfect dramatic effect with which these wild men play their parts. A very well-appointed stage, with scenery accompanying, combines to render this Exhibition one of considerable interest.—A second Exhibition is, that of two children said to belong to a tribe of men who, under the name of "Earth-men," are known as inhabitants of the banks of the Orange River. Their great peculiarity is, that they build no houses, but burrow or make huts in the earth. They are said to be very small in stature,—not exceeding four feet when full grown. The two children exhibited—a boy and a girl—are stated to be about fourteen and sixteen years of age—of which, of course, there is no proof,—and they are about forty inches high. They are amiable, social little creatures,—smoking cigars, playing the piano, and chatting with great glee whenever visited. They have no obvious

characteristic that would distinguish them from the children of the Bechuanas or other Kaffre tribes. They do not belong to the Bosjesman races.—Two Australian aborigines were recently on board the Dreadnought Hospital Ship,—and are now under the care of Dr. R. G. Latham, at the Crystal Palace at Sydenham.

Among the delights of this season of the year which are nowhere so fully appreciated as in the midst of our dingy metropolis, are the various flower shows. From this time to the end of September, each week almost produces a new galaxy of these beauties. This season, though late, Flora has burst on us with more than common beauty. The Horticultural Society's first show was most successful. Mr. Groom, of Clapham Rise, has opened his usual exhibition of tulips,—and the collection never appeared in greater perfection. It is enclosed under an awning, 150 feet in length and 17 feet in width,—and contains upwards of two thousand specimens of this charming genus of plants. Culture nowhere rewards the florist more strikingly than in his tulip beds,—and amongst the novelties of this season are many so beautiful as in some measure to explain how the desire to possess them became a mania and once threatened the destruction of an otherwise prudent and sagacious people.

Among other means of instruction presented by Mr. Wyld's Great Globe are, collections of maps, and models of various parts of the earth, which enable the visitor to study more in detail its structure than he could on the colossal model itself. From time to time there have been added collections of fossils and minerals; and we have now to announce that very recently a collection of specimens of gold, rocks, and precious stones, from Australia have been there brought together. Amongst these, the specimens which most excite attention are, the nuggets, whose attractive power have so greatly diminished our population. They vary in size from one ounce to two pounds and a half,—and many of them are of interest on account of their great purity as well as size. Amongst the nuggets are specimens of gold dust, and of soils, granites and other minerals containing gold:—also some of the more precious gems. That diamonds exist in Australia is no longer doubtful,—and here they are found, to vindicate their native soil. In company with these are specimens of less precious, though not less beautiful stones:—sapphires, rubies, and emeralds. As might be expected, the collection is rich in minerals containing copper,—of these the specimens of malachite are the most abundant and valuable. There are abundant varieties of siliceous, calcareous, magnesian, and other minerals,—which cannot but form interesting objects to those who look to Australia as their future home, or to those who take an interest in its resources as now one of the richest possessions of the British Empire.

Our readers know, that at a meeting of the Council of the Society of Arts, held in April last, the formation of a Trade Museum, as suggested in the Second Report of the Royal Commissioners, was taken into consideration,—and it was determined that the Society of Arts should undertake to aid in carrying out the plan. The Council being of opinion that the Society could best aid in developing the views of the Royal Commission by commencing the formation of a collection of Animal Produce and Manufactures, as being that element of a General Trade Museum at present virtually altogether unrepresented,—and at the same time considering that no opportunity should be neglected which might occur of collecting materials for the other branches of the Museum,—applied to the Royal Commissioners for their approval and co-operation,—and offered to set apart the sum of 400*l.*, to be expended in the course of the next two years, provided Her Majesty's Commissioners should be willing to devote a similar sum towards the proposed object. The Council expressed their opinion that the formation of the collection should be made a special department, altogether independent of the other objects of the Society, and under the controul of an officer particularly appointed for the purpose.—The Exhibition Commissioners have expressed their full approval of the course

which the Society of Arts proposes to adopt,—and promised the subsidy of 400*l.*, "to be similarly expended in the course of the next two years."

It is not good to be a poet in Perugia:—criticism there takes forms whose exceeding novelty—though novelty is in itself a pleasant quality—does not prevent their being extremely unpleasant. If the Correspondent of the *Daily News* be not himself a satirist, and perpetrating a squib,—the following are the facts. It appears, that the Austrian Commandant at Perugia—a city, as our readers know, having a sort of fame in the annals of burlesque and satirical poetry—has felt himself sorely aggrieved by a certain squib, the production of some one, who for lack of deadlier missiles has fired a volley of iambics at the Imperial Army. Being unable to trace out the writer—your political bloodhound hunting less surely on the track of poetry than of powder—yet anxious to inflict chastisement for the offence,—the Commandant sent for the Papal governor, and ordered him to supply a list of all the poets of Perugia. Here, then, was a Commandant invested with full critical rights; but in the city of Coppetta, Caporali and Antinori, where every man is a satirist, and where the "accomplishment of verse" is universal—their exercise was at once invidious and difficult—it would be all the more difficult to a governor of doubtful poetic tastes. No man in Perugia would like to be left out of the category,—yet, assuredly, no man, under the peculiar circumstances, would like to be in it. The Austrian, however, was peremptory:—and inquisition was straightway made into the poetical pretensions of the versifiers numberless of Perugia. Finally, the critical detectives reduced the long list of local poets to five—these alone being, in the governor's opinion, worthy of the true Castalian honours—and the Austrian administration of the same. It was a proud day for the five—but alarming. Ushered into the Austrian presence, the poets were stripped naked,—and a medical officer was commanded to report on the physical capacity of each to bear blows with a stick. On this report being made in the hearing of each, the Commandant addressed them thus:—"Gentlemen, you have just heard the number of stripes which the doctor considers each of you capable of supporting,—they will assuredly be administered to you upon the re-appearance of any anonymous satire. You now know the price of your verses. I wish you a very good morning."—The Muse has, we believe, abdicated in Perugia.

Of the several amendments to Lord John Russell's scheme of National Education now on the books of the House of Commons, that proposed by the Member for Rochdale is the most insidious in form and most mischievous in spirit. At first thought it may seem reasonable enough that a man should pay only one tax for education,—and a matter of minor consequence, so that the tax is paid, whether the money be paid to one particular school or to any other school. This is Mr. Miall's proposal:—he would allow every person on whom the collector of the Education rate shall call for his quota of the tax, to deduct from the amount of his assessment such sums as he may have already given towards the support of any school in the borough. But such an amendment, if carried in the House, would be fatal to the scheme as it now stands. It would be setting up in every town the symbol of the voluntary principle. Under such a law, every tax-payer might insist on being the dictator of his own school. Most of the sectaries—episcopal and dissenting—would probably withdraw their support from the national schools, and their teaching from competent inspection. Thus the revenue of the public schools would be rendered uncertain, and the standard of education would doubtless be reduced. We trust that the House of Commons will have the firmness to reject the principle of this insidious amendment—whether it be brought forward in the shape under which it now appears or in any other.

We are pleased to see that some of the minor towns of Lancashire have taken up the idea of public libraries and reading-rooms, without waiting for the formal extension of Mr. Ewart's Bill. Last week a Public Library was opened at Shuttleworth, in that county, with the popular ceremony of tea



and talk. "A beautiful and commodious room," say the local reports, "has been erected expressly for the library;" and an appeal to the neighbourhood has brought upwards of 500 volumes and a sum of money, some part of which remains in the treasurer's hands. The rise of such an institution in a quiet corner of Lancashire shows how deeply rooted is the desire to share in the literary advantages now placed within reach of all classes of the community—and is an earnest of what would be the result of a large extension of the powers of the present Act of Parliament.

The following explains itself:—and we insert it with pleasure.—"I observe, that in your abstract of the Return as to public libraries and museums, you as regards this borough state that no library or museum has been formed, and that there seems little prospect of anything being done. May I be allowed to state, that since that Return was made, the burgesses, by 873 against 78, have agreed to adopt the Act within this borough? A Library Committee, consisting of ten members of the council and ten others, inhabitants of the borough, has also been appointed. We anticipate some difficulty in procuring a suitable site for the Library,—and have under the Act only power to expend 195*l.* 18*s.* 11*d.* of the borough rate annually. C. H. COOPER, Town Clerk."

"Cambridge, May 23."

The Yorkshire papers speak of a project which seems to engage some attention in Leeds. This is, the foundation of a proprietary college for purely secular education. We find it stated, that it is proposed to raise a fund by means of shares—1,000 shares of 25*l.* each share;—to vest this money in trustees named by the shareholders;—to expend about 12,000*l.* in building, books, and furniture, and keep the other capital as a reserve fund. As the programme now stands:—all fees would be inclusive of books used in the college. A portion of the principals' salaries would be dependent on the number of students. The government would be entrusted to five directors, chosen by a lay committee of twenty, to be appointed out of a larger committee of fifty elected by the shareholders. The present idea is, that the college should embrace three departments:—two only of which, the middle and the junior, might be required at first. The students of the senior section should be in preparation for the Universities, military colleges, &c.—and should be under the direction of the Principal of the college, a high classical scholar, aided by a superior mathematical master. The middle section, to be under the direction of the Vice-Principal, should include all who, not being intended for an academical career, are seeking a first-rate commercial education, comprising the classics, mathematics, modern languages, and drawing, all of which should be considered *essential*, and none *optional* branches of instruction. The junior section would be, of course, preparatory to the higher ones,—and would therefore be placed under a gentleman of high practical experience as a teacher. The project seems to meet with local favour:—some such institution, free from the trammels of sects and parties, becoming every day a more imperative need in the great centres of Yorkshire industry and intelligence.

In answer to a question from the Member for Finsbury, Lord John Russell has repudiated in the most formal manner any idea of bringing the metropolitan district within the operation of the Government measure of National Education.

The prize of 50*l.* and the medal offered by the Society of Arts for "the best Essay on the History and Management of Literary, Scientific, and Mechanical Institutions,"—and especially how far and in what manner they may be developed and combined, so as to promote the well-being and industry of the country,"—has been awarded to Mr. James Hole, Honorary Secretary to the Yorkshire Union of Mechanics' Institutes.

Among forthcoming works of interest, we notice one which combines many elements of attraction, about to be published by Schneider, of Berlin, and in this country by Messrs. Paul & Dominic Colnaghi. It is intended to represent, in drawings from nature made by M. A. Berg, the Physiognomy of Tropical Vegetation, as exhibited in

landscape views in the Andes of New Granada, and on the Magdalena River (between the 4th and 12th degrees of north latitude). The work is to be accompanied with a text descriptive of the country in general, of the physiognomy of primeval forests in various situations and at different heights above the level of the sea,—and also depicting the local peculiarities of the region which it illustrates.—The correctness of the determination of plants will be warranted by the eminent botanist Prof. Klotzsch, who has undertaken to compare the drawing of each plant with the dried specimen in the Royal Herbarium of Berlin:—and Baron Humboldt is to look over the text, and put his name to it.

It may be well, perhaps, to call the attention of our readers to the fact, that a fourteen days' sale of the Library of Baron Taylor, of the French Institute, will commence at Sotheby & Wilkinson's on Wednesday next.

A Correspondent calls attention once more to the serious inequalities in the rates of foreign postage; and urges that the Government could at once reduce the rates of all over-sea transmissions, if it were willing to do so, to a uniform rate of one shilling. Whether an ocean rate of a penny for each letter under half an ounce would pay the cost may be disputable; but we presume that there cannot exist a doubt that a shilling would be sufficient for the purpose. Why not, then, when the Colonial reduction to a uniform rate of sixpence comes into operation—why not reduce all other oceanic rates to a shilling? If sixpence be enough for carrying a letter to New Zealand, what reason that will bear looking into can there be for charging 2*s.* 2*d.* for a letter dropped on the way at Cadiz? But, even without the new argument for reduction and uniformity drawn from the concessions of Lord Canning with respect to our Colonies, the case is complete for a reform of the existing arrangements. It is impossible to glance at a list of foreign postal rates without being struck—as our Correspondents urge—with its many absurd anomalies. Nowhere does it appear that the rate depends on distance, though this is the understood rule of the case. Take the Oriental packets as an example:—these packets drop letters at Lisbon for 1*s.* 9*d.*—at Cadiz for 2*s.* 2*d.*—at Gibraltar for 1*s.*—at Athens for 1*s.* 6*d.*—and at Alexandria for 1*s.* 6*d.* Or, take again the packets from Liverpool:—these drop letters at New York for 1*s.*, and at Cuba and California for 1*s.* 2*d.* The postage from London to Vera Cruz, in the Gulf of Mexico, is 2*s.* 3*d.*—the postage to San Francisco, in the Pacific, is only 1*s.* 2*d.* These anomalies should undoubtedly come to a term. As our Correspondent says, "There would be no difficulty in making the reduction to a uniform oceanic rate of 1*s.*, as no preliminary negotiations with foreign Governments would be required."

We hear, that the advancing summer heats have compelled the Prince of Syracuse to suspend the excavations at Cumæ. Already, however, upwards of a hundred and fifty tombs have been rifled of their contents,—and in the absence of all other literary topics, the learned world of Naples is engrossed with the description and discussion of these long-buried treasures of affection. Antiquarian passion is said to be waxing warm with the exciting topics in debate, and a host of pamphlets has appeared on the subject. The controversy has, therefore, one advantage at least:—it serves to find some little work for the printer, and to keep his presses in working order while waiting the arrival of better times.

Advices by the last steamer from New York report the approaching departure of the American Exploring Expedition to the Pacific Ocean. This great scientific survey is to be conducted on a scale corresponding with the other public undertakings which have recently done so much honour to the Government of the United States. The exploring fleet consists of the sloop of war Vincennes, the steamer John Hancock, the brig Porpoise, the schooner Fenimore Cooper, and the clipper John Kennedy. These five vessels are placed under the command of Commodore Cadwallar Ringgold, and are fitted out with the best instruments procurable in the United States or in Europe. The Expedition

is expected to be absent about three years. The scientific observers who go out with it have orders to explore as minutely as shall be found convenient the shores of Asia and America bordering on the Northern Pacific and Behring's Straits. The surveys will also extend to the Japan Islands and Waters, the Gulf of Tartary, the shores of Kamchatka, the Sea of Okhotsk, and all the isles and islands in those latitudes, including the Aleutian Islands and the Sandwich Islands. The vessels have already left New York for Norfolk,—to take on board the instruments and scientific apparatus constructed for the Expedition in Europe. By the next mail we shall probably hear of their departure on this interesting mission.

ROYAL ACADEMY OF ARTS, TRAFALGAR-SQUARE.—THE EXHIBITION OF THE ROYAL ACADEMY IS NOW OPEN. Admission (from 8 o'clock till 7). Catalogue, 1*s.* JOHN FRESCHOTT KNIGHT, R.A. Sec.

SOCIETY OF PAINTERS IN WATER COLOURS.—THE FORTY-NINTH ANNUAL EXHIBITION IS NOW OPEN at their Gallery, 5, Pall Mall East, from Nine till Dusk.—Admission, One Shilling. Catalogue, Sixpence. GEORGE FRIPP, Secretary.

THE NEW SOCIETY OF PAINTERS IN WATER COLOURS.—THE NINETEENTH ANNUAL EXHIBITION OF THIS SOCIETY IS NOW OPEN, at their Gallery, 83, Pall Mall, Daily, from Nine till Dusk.—Admission 1*s.* JAMES FAHEY, Secretary.

THE AMATEUR EXHIBITION, PALL MALL, comprising upwards of 100 Original Sketches and Drawings, entirely by Amateur Artists, is NOW OPEN daily, at the Gallery, No. 121, Pall Mall (opposite the Opera-House Colonnade).—Admission, 1*s.*; Catalogue, 6*d.* E. C. BECKER, Secretary.

THE NATIONAL INSTITUTION OF FINE ARTS, Portland Gallery, 216, Regent Street (opposite the Polytechnic Institution).—THIS EXHIBITION OF MODERN PICTURES IS NOW OPEN daily, from Nine till dusk.—Admission, 1*s.*; Catalogue, 6*d.* BELL SMITH, Secretary.

GALLERY OF GERMAN PAINTINGS.—THE FIRST ANNUAL EXHIBITION OF THE WORKS OF MODERN GERMAN ARTISTS IS NOW OPEN DAILY, from 10 till dusk. Admission, 1*s.*; Tickets, 7*s.* each. Lessing, Sohn, Achenbach, Hildebrandt, Leu, Schirmer, Weber, Tidemand, Gude, Burnier, Mücke, Rodom, &c. &c., have contributed to the above collection. New Works are added every second week.—169, New Bond Street.

GALLERY OF ILLUSTRATION, 14, Regent Street, will POSITIVELY CLOSE ON SATURDAY NEXT.—The Diorama illustrating the LIFE OF WELLINGTON, including WALSHER CASTLE, the DUKE'S CHAMBER, LYING IN STATE, FUNERAL PROCESSION, and INTERIOR OF ST. PAULS, with Vocal and Instrumental Music.—Daily, at Three and Eight o'clock.—Admission, 1*s.*, 2*s.* 6*d.*, and 3*s.*

PROUT'S PANORAMA OF THE GOLD FIELDS.—Three New Pictures—LIFE IN MELBOURNE, A GOLD-DIGGER'S WEDDING—LIFE AT THE DIGGERS, FOREST CREEK—AND A BIRD'S-EYE VIEW OF THE GOLD FIELDS, painted from recent sketches—have just been added. Among the other scenes are Madras, The Cape—Melbourne—Geelong—Mount Alexander—Sydney—Summerhill Creek—and Ophir. The Panorama is described at 3 and 5 by Mr. Prout, who resided many years in the colony. At 30, Regent Street, next the Polytechnic.—Admission, 1*s.*; Central Seats, 2*s.*; Gallery, 6*d.* Daily, at 12, 2, and 5.

REGENT GALLERY, 60, QUADRANT.—GRAND MOVING HISTORICAL DIORAMA OF NAPOLEON BONAPARTE, NOW OPEN, and accompanied by a full and efficient band of music. The Diorama, a performance of Gires and Madrials by Artists of eminence, including the German Quartet Party. Performances.—Afternoon, Three o'clock; Evening, eight o'clock.—Admission, 1*s.*; Reserved Seats, 2*s.*; Stalls, 6*d.*

GOLD NUGGETS at the GREAT GLOBE.—A Large Collection of AUSTRALIAN GOLD, together with the Rocks, Minerals, and Precious Stones of Australia, at Mr. WYLD'S LARGE MODEL OF THE EARTH, Leicester Square. Lectures hourly upon every subject of Geographical Science.—Open daily from 10 to 10. Children under 12 years of age and Schools, half-price.

## SCIENTIFIC

### SOCIETIES.

GEOGRAPHICAL.—May 23.—*Anniversary Meeting.*—Sir R. I. Murchison, President, in the chair.—The annual report was read, from which it appears that since the last anniversary 105 ordinary members have been added to the lists of the Society. One Honorary and one Corresponding member have also been elected, viz.:—M. P. De Tehibateh, and Signor C. Negri.—During the same period sixteen vacancies have occurred among the ordinary members, twelve from death, and four by resignation. Of honorary and corresponding members the Council has also to notice with regret the decease of the illustrious geologist and geographer, Leopold von Buch; the distinguished Danish hydrographer, Admiral Zahrtmann, of Copenhagen; and Gen. Joaquin Acosta, of Bogota.—Dr. Norton Shaw is revising for publication a general Index to the Journals, vols. 10 to 20 inclusive, compiled and presented to the Society by Mr. George Brent, which will be issued to the Fellows free of charge.—The two gold medals were severally presented to Mr. F. Galton for his travels in Southern Africa, and his description and map thereof, and to Commander E. A. Inglefield, R.N., for his recent

explorations around Baffin's Bay:—on conferring which, the President addressed complimentary observations to the medallists; Mr. Galton replying in person, and Admiral Sir. F. Beaufort responding for Commander Inglefield, who had just sailed for Beechey Island.—Beginning his review 'On the Progress of Geography,' with a retrospect of the recent Arctic researches, Sir Roderick reiterated his belief that a course to the North-west through Wellington Channel had been taken by Sir John Franklin, and that as Sir Edward Belcher had followed in that line, hopes might now be reasonably entertained that we should ere long obtain some tidings of the missing Expedition. He then made allusion to the desirableness of improving the British Whale Fisheries; and wishing Capt. Penny every success in Baffin's Bay,—he dwelt upon the large increase of this trade obtained by the American seamen in and beyond Behring's Strait. The newly discovered mineral wealth of Greenland, and the manner in which icebergs were accumulated, as described by Dr. Rink, of Copenhagen, were adverted to. Passing southward, he next considered the recent progress made in Russia, announcing the completion of the measurement of the largest arc of the meridian ever made, or that from the Icy Sea to Ismail on the Danube, being a distance of upwards of 25 degrees, as executed under the direction of Struve; and then spoke in warm terms of the exploration of the Sea of Aral by Capt. Butakof, whose first small ship was carried across the desert steppes from Orenberg to be launched on that great inland sea, so remote from all civilization. In alluding to our progress at home, the President expressed his regret that the execution of a one-inch general map of Scotland must necessarily be delayed, owing to the chief employment of the surveying force in making plans on very large scales. Fully admitting the use and value of such large plans for towns and mining tracks, he lamented that the execution of a real map should be made contingent on them, thus leaving Scotland for many years to come as the only country in Europe which had not a correct general map.—After mentioning numerous memoirs on comparative geography which had been communicated to the Society, the President alluded to certain documents recently put into his hands by Gen. Jocimus, of the Turkish service, who, in addition to the establishment of the sites of ancient battle scenes in Greece, has traced the marches of Darius Hystaspes and Alexander from the Bosphorus to the Danube.—The President concluded by announcing the good will of the present Government towards the Society; expressing his hope that the cost of apartments would be defrayed until the body whose researches were so useful to this commercial nation could be received in some great central building in association with all the scientific Societies of the metropolis.

**HORTICULTURAL.**—May 24.—Sir P. De Malpas Grey Egerton, Bart., M.P., in the chair.—The Marquis of Sligo, W. H. Jones, Esq., T. Smith, Esq., R. Naylor, Esq., H. Smith, Esq., T. Devas, Esq., and Lieut. Col. Gold were elected Fellows.—Of collections of vegetables, which were especially invited on this occasion, two were produced,—one by Earl Stanhope, the other by Mr. Houblon. Fifty-six varieties came from Chevening, and only ten from Hallingbury. Some of Mr. Houblon's produce, as his brocoli and leeks, for instance, were, however, better than Earl Stanhope's; but then he fell far short of the Earl in point of a large and varied collection,—which is what the Society was desirous of encouraging, in order that it may show what a garden skilfully managed is capable of furnishing at different seasons of the year; the first prize was therefore awarded to Mr. Burns, gardener to Earl Stanhope, and the second to Mr. Spivey, gardener to Mr. Houblon.—Of foreign produce, Mr. L. Solomon sent a salad consisting of good curled endive, Paris Cos lettuces, as large and fine as they could be produced about London at any season, and red turnip radishes.—The Garden of the Society also contributed a collection of vegetables, amongst which was the Virginian poke (*Phytolacca decandra*), a plant indigenous to

the United States. The leaves of the latter are unwholesome; but the young shoots, which lose this quality by boiling in water, are eaten in North America as asparagus. The young shoots, which make their appearance very early in spring, are cut when about six or eight inches long; they are then scalded with boiling water, and afterwards boiled for twenty minutes in water, with a little salt in it; they are then placed on a dish, with a small portion of butter added, when they are ready for table. Dressed in this manner, it is considered in America quite as good and delicious as asparagus.—Of plants, Messrs. Lucombe received a large silver medal for a fine variety of *Cattleya Mossie*, having more orange in the lip than common; and for a collection of new hybrid Cape heaths, consisting of *Lindleyana*, *Exoniensis*, *pulcherrima*, *insignis*, *Exquisite*, and *metuliflora superba*; all fine kinds, possessing large bold flowers and bright clear colours; they were stated to have been raised from *Mossie*, *ampullacea*, *Sprengelli*, *Hartnelli*, and *aristata*.—The same nurserymen also sent *Andromeda formosa*, a charming new white-blossomed evergreen shrub from Nepal, which has been found to be hardy at Exeter;—the Banksian medal was awarded to; *Acacia hispida*, a new kind, with large bright yellow flowers, and apparently sufficiently shrubby to be suitable for pot culture; *Viburnum plicatum*, a fine Gueldres rose, sent out some time ago by the Horticultural Society; and a large flowered calceolaria, called Ajax (yellow, with brown blotch), having a stiff good habit and multitudes of showy blossoms.—Mr. Glendinning had a New Holland plant called *Dianella cerulea*, for which a certificate was awarded. It produces a great tuft of grass-like leaves, from among which issue tall flower-stems, terminating in fine panicles of blue blossoms.

**LINNEAN.**—May 24.—*Anniversary.*—R. Brown, Esq., President, in the chair.—The Chairman read an address in which he tendered the resignation of his office,—and spoke in high terms of Prof. Thomas Bell, whom the Council had proposed to succeed him. Dr. Boott read the Treasurer's account; from which it appeared, that the receipts during the past year were 882l. 12s. 8d., and the expenditure was 729l. 2s. 8d.—leaving in the Treasurer's hands a balance of 153l. 10s. The thanks of the Society to Mr. Brown for the manner in which he had filled the office of President, and for the benefits which he had conferred on science, were unanimously voted. The Secretary read the usual biographical notices of those Fellows who had died during the past year. The following officers were elected:—President, T. Bell, Esq.; Treasurer, W. Yarrell, Esq.; Secretary, J. J. Bennett, Esq.; Under Secretary, R. Taylor, Esq.—F. Boott, M.D., W. J. Burchell, D.C.L., W. Spence, Esq., F. Walker, Esq., and R. Wight, M.D. were elected into the Council, in the room of C. Daubeny, M.D., W. H. Fitton, M.D., Sir W. J. Hooker, T. Horsfield, M.D., and J. Reeves, Esq.

**ETHNOLOGICAL.**—May 11.—Sir B. C. Brodie, President, in the chair.—'Observations on the Grammatical Principles of the "Gha," one of the Languages of the African Gold Coast,' by the Rev. W. A. Hanson. The author stated, that in the district of the coast of Guinea, that portion of Western Africa known by the name of the Gold Coast, extending from the Assinee river to the river Volta, four distinct languages are spoken,—the "Akan," the "Otusi," the "Fetee," and the "Gha." The latter, the "Gha" or "Accra" as it is called by Europeans, is confined to what is called the Accra and Adampe countries. Unlike the other languages of this part of Africa, the "Gha" language has no dialectic modifications; which the author of the paper considers to be due to the circumstances which have affected those people during the comparatively brief period in which they have been inhabitants of the district they now occupy, being spoken by a small body of people who have until very recently lived in entire isolation from their neighbours. In the absence of any census of population, the author supposes the number of people speaking the "Gha" language to be about fifty thousand, and the number speaking the four

languages of these parts to be not less than two millions. The vocalization of the letters composing this language, the orthography of words and sentences, and the entire grammatical principles and construction of the "Gha" language were treated of by the author. A discussion followed, in which many particulars bearing on the ethnology of this part of Africa were elicited.

**INSTITUTION OF CIVIL ENGINEERS.**—May 24.—J. M. Rendel, Esq., President, in the chair.—'A Description of the Newark Dyke Bridge, on the Great Northern Railway,' by Mr. J. Cubitt.—The following were elected Members:—Messrs. W. R. Le Fanu, J. C. Forsyth, and G. R. Stephenson.

**ROYAL INSTITUTION.**—April 15.—Sir C. Fellows, V.P., in the chair.—'On the Identity of Structure of Plants and Animals,' by T. H. Huxley, Esq.—The Lecturer commenced by referring to the researches of Schleiden and Schwann upon the structure, functions and development of the cells in plants and animals. Admitting to the fullest extent the service which the cell-theory of Schleiden and Schwann had done in anatomy and physiology, he endeavoured to show that it was nevertheless infected by a fundamental error, which had introduced confusion into all later attempts to compare the vegetable with the animal tissues. This error arose from the circumstance that when Schwann wrote, the primordial utricle in the vegetable cell was unknown. Schwann, therefore, who started in his comparison of animal with vegetable tissues from the structure of cartilage, supposed that the corpuscle of the cartilage cavity was homologous with the "nucleus" of the vegetable cell, and that therefore all bodies in animal tissues homologous with the cartilage corpuscles were "nuclei." The latter conclusion is a necessary result of the premises; and therefore the lecturer stated that he had carefully re-examined the structure of cartilage, in order to determine which of its elements corresponded with the primordial utricle of the plant,—the important missing structure of which Schwann had given no account:—working subsequently from cartilage to the different tissues with which it may be traced into direct or indirect continuity, and thus ascertaining the same point for them, the general result of these investigations may be thus expressed:—in all the animal tissues the so-called nucleus (Endoplast) is the homologue of the primordial utricle (with nucleus and contents) (Endoplast) of the plant, the other histological elements being invariably modifications of the periplastic substance. Upon this view we find that all the discrepancies which had appeared to exist between the animal and vegetable structures disappear, and it becomes easy to trace the absolute identity of plan in the two,—the differences between them being produced merely by the nature and form of the deposits in, or modifications of, the periplastic substance. After referring to the various chemical and morphological changes undergone by the periplast and endoplast, the lecturer stated that in both plants and animals there is but one histological element, the endoplast, which does nothing but grow and vegetatively repeat itself; the other element, the periplastic substance, being the subject of all the chemical and morphological metamorphoses in consequence of which specific tissues arise. The differences between the two kingdoms are, mainly, 1. That in the plant the endoplast grows, and, as the primordial utricle, attains a large comparative size;—while in the animal the endoplast remains small, the principal bulk of its tissues being formed by the periplastic substance; and, 2. in the nature of the chemical changes which take place in the periplastic substance in each case. This distinction, however, does not always hold good, the Ascidians furnishing examples of animals whose periplastic substance contains cellulose. The plant, then, is an animal confined in a wooden case, and nature, like Syceorax, holds thousands of "delicate Ariels" imprisoned within every oak. She is jealous of letting us know this, and, among the higher and more conspicuous forms of plants reveals it only by such obscure manifestations as



the shrinking of the sensitive plant, the sudden clasp of the dionœa, or still more slightly, by the phenomena of the cyclosis. But among the immense variety of creatures which belong to the invisible world, she allows more liberty to her Dryads; and the protococci, the volvox, and indeed all the Alge, are, during one period of their existence, as active as animals of a like grade in the scale. True, they are doomed eventually to shut themselves up within their wooden cages and remain quiescent, but in this respect they are no worse off than the polype, or the oyster even. In conclusion, the lecturer stated his opinion that the cell-theory of Schwann consisted of two portions of very unequal value, the one anatomical, the other physiological. So far as it was based upon an ultimate analysis of living beings and was an exhaustive expression of their anatomy, so far will it take its place among the great advances in science. But its value is purely anatomical, and the attempts which have been made by its author, and by others, to base upon it some explanation of the physiological phenomena of living beings by the assumption of cell-force, metabolic-force, &c. &c. cannot be said to be much more philosophical than the old notions of "the actions of the vessels," of which physiologists have lately taken so much pains to rid themselves. The living body has often, and justly, been called "the house we live in;"—suppose that one, ignorant of the mode in which a house is built, were to pull it to pieces, and find it to be composed of bricks and mortar,—would it be very philosophical on his part to suppose that the house was built by brick-force? But this is just what has been done with the human body.—We have broken it up into "cells," and now we account for its genesis by cell-force.

April 29.—Sir C. Fellows, V.P., in the chair. —On the Treatment of Foreign Wines, and the Extensive Injuries recently caused by a Fungus on the Grape, by W. Brockedon, Esq.

SOCIETY OF ARTS.—May 18.—The Rev. J. Booth, LL.D., in the chair.—D. Chadwick, Capt. C. J. Gibb, R.E., W. Graham, S. G. Gregg, A. O'Brien Jones, and G. Lloyd, M.D., were elected Members.—On the Proposed Central American Canal, and its Relations to Commerce, by A. G. Findlay, Esq. The object of this paper was, to show the peculiarity of the geographical position of the American Isthmus, and, consequently, the peculiarity of its climate, and some hitherto unnoticed influences in the current systems which centre here, and which bear most strongly upon any system of navigation;—then, to show what new fields for commercial enterprise it will open, and what existing advantages it will increase.

#### MEETINGS FOR THE ENSUING WEEK.

- Mon. British Architects, 8.
- Institute of Actuaries, 7.—'On the Renewal of Leaseholds,' by Mr. C. J. Bunyon.
- Tues. Institution of Civil Engineers, 8.—President's Conversations.
- Royal Institution, 3.—'On the Electric Telegraph,' by Mr. C. B. Dwyer.
- Wed. Geological, 8.
- Society of Arts, 8.
- Thurs. Society of Antiquaries, 8.
- Zoological, 3.
- Royal, 4.—'Election of Fellows.'
- Royal Institution, 3.—'On Technological Chemistry,' by Dr. Frankland.
- Fri. Archaeological Institute, 4.
- Botanical, 8.
- Royal Institution, 8.—'On some of the Eruptive Phenomena of Iceland,' by Dr. Tyndall.
- Sat. Asiatic, 2.
- Royal Institution, 3.—'On Air and Water,' by Dr. Tyndall.

#### FINE ARTS

##### EXHIBITION AT GORE HOUSE.

AN Exhibition of the Works of Students in the various Schools of Art throughout the country, in connexion with the Department of Practical Art, and of choice specimens of cabinet work of all periods and styles, from the fifteenth to the eighteenth century,—opens to-day at Gore House,—and from the private view of it with which we have been favoured, we can pronounce it likely to be highly attractive. It will be evident, we believe, to those who have visited previous exhibitions of the schools, that a decided progress is taking place, and in the best direction; and it will be

seen, that certain alterations have been made in the conditions respecting some of the classes, calculated to systematize, and thus expedite, the efforts of the students, and to bring criticism more safely and satisfactorily home to their productions. Formerly, prizes were offered for studies from sculpture or from ornament, without any specific example being given for the purpose:—under the new system, special examples are selected—such as the 'Discobolus of Myron,' or a 'Pilaster from St. Maria del Popolo.' All competitors for the prizes in the several classes are required to produce copies of the same originals,—and the examiners when judging of the merits of the several productions do so with the originals before them.

The main object of these general Exhibitions is, to determine the relative progress of the schools in the various parts of the kingdom; and this plan, which was adopted on the recommendation of the examiners of last year, is especially suited to that object, and seems to have been productive of good effect. The same arrangement has been carried out in the case of the anatomical classes; and many of the drawings produced reflect the greatest credit on the students. The examiners have not made the rule quite absolute on this first occasion; but they have awarded medals only to such as have conformed to the regulation, while clever productions not in accordance with it have received "awards" of books, &c. Hereafter, we presume, there will not be even this indulgence.

The room in which the anatomical drawings are arranged contains a very valuable set of studies from the life by Mr. Mulready. The majority of these were exhibited with Mr. Mulready's other productions at the Rooms of the Society of Arts some years since,—but others of them are now shown to the public for the first time. They have one very remarkable characteristic:—they are true studies,—each having a strong individuality which marks it distinctly from the rest. Mr. Mulready has conferred a real benefit on the students of Art and on the public in granting the loan of these important drawings to the Department. In the same room is a series of admirable studies of the anatomy of the fowl, pigeon and lamb, by Mr. Townsend, late Master of the Class of Comparative Anatomy at Marlborough House,—presented by that gentleman.

One of the most important classes in the schools—namely, that for composition and studies of colour of shells, birds and natural objects—exhibits very satisfactory progress. There is not only more care observable in the studies,—but a more evident understanding of the intention of such studies in connexion with the production of ornamental designs. At the same time, there are some specimens which exhibit considerable artistic ability of another description.

The geometrical designs composed from natural objects are highly pleasing,—evinced not only a good logical mode of teaching, but also great aptitude in the students.

The female students of the Metropolitan Schools have signalized themselves in their flower drawings—which evince in many cases an amount of acquaintance with natural forms that can be obtained only by considerable cultivation of the faculties of observation. A proof of the quality of many of these productions is afforded in the fact, that Sir J. W. Gordon has purchased several of them for the use of the students in the Scottish Academy of Art.

The female classes make also an admirable exhibition of wood-engraving,—including specimens of Renaissance and other styles for a 'Catalogue of Ornament' now preparing for the use of the Department.

There are some good specimens of painting on porcelain, fired in London, by the Male Metropolitan Schools. There are also many fine specimens of lace-work:—but far too expensive to come into general use. The Metropolitan Schools, however, seem not unlikely to strike out a new path in this peculiar fabric,—as their designs in many cases exhibit great elegance without a redundancy of work.

On the whole, it will be admitted that the

standard of ornamental Art is in progress of being elevated; although instances are far from rare of stooping down to the prejudices and the ignorance of makers and buyers. The task of the Art-student is a difficult one. He has to make such a pattern as will obtain for him a medal in his class, and, consequently, a position,—while, on the other hand, he must be near enough to the vulgar standard to obtain a market and gain a living by his talents. Although much remains to be done in this direction, it seems to us that some considerable progress has been made in this practical application of Art.

Our notice of the Cabinet Work we reserve till next week.—Meantime, we may inform our readers, that visitors to the Exhibition will receive cards which will enable them to enter the gardens of Gore House during the months of May, June and July.

#### ROYAL ACADEMY.

We are certain, in this country, to make "a right cast"—as falconers say,—when landscape painting comes under review. Mr. D. Roberts has several noble works.—*The Cathedral of St. Stephen, Vienna* (No. 89), is the converse of last year's picture; here, the view is towards the arch which supports the organ, instead of being taken from beneath it. The interior effect, though not so striking, shows equal mastery over perspective and architectural detail. *Venice* (101) is perhaps one of the finest pictures that Mr. Roberts has painted. The view is across the Grand Canal,—the time, mid-day. The depth and play of the water and the transparency of the azure sky cannot be more truthfully painted. *A Street in Verona* (360) is excellent for both colouring and drawing; and *Behlchem, looking towards the Dead Sea* (536), is full of poetic feeling. Those who wish to revive their recollections of the grand coup-d'œil at the moment when the Crystal Palace was inaugurated by Her Majesty, must take the opportunity of doing so here before Mr. Roberts's view of the interior (415) is transferred to the possession of its Royal owner.—Mr. F. R. Lee has never been happier in the choice of his sketching-ground nor more successful in his treatment. Six pictures attest this fact; all of them, with one exception, by his unaided hand,—the exception being one in which, according to custom, Mr. Sidney Cooper participates. *The Poucher—Scene on a Highland River* (35), represents a still, glassy stream, shut in by fine masses of grey rock and overhanging foliage, where a solitary poacher is plying his unlawful sport of salmon-spearing. Nothing can exceed the calm beauty of this scene. Mr. Lee's next picture (109) is wrongly described; the title of No. 35 is repeated, whereas, if we mistake not, the dashing, foaming waters which he has painted with so much spirit are those of *The River Aye*, forced out of their course by a lock. *Looking up Loch Etive, from Tanahilt, Argyllshire* (243), is a fine, broad landscape, with a sky that seems to be really in motion. *A Stormy Lake* (283) exhibits another noble strife of waters, still in Scotland. *Cattle and Landscape* (424)—the "joint concern" of Messrs. Lee and Cooper—is quite worthy of both. *The Ferry Farm, in the Meadows* (567), is a beautiful tranquil "landscape of mild earth," with a placid English river and some fine overarching trees.—*The Happy Spring Time* (375), by Mr. Creswick, is a scene in which he departs from his usual style. The trees are leafless, and the verdure is only prospective; but the early transition period from winter to a milder season is very effectively shown. *A Welsh River* (508) carries us back to the lonely haunts where Mr. Creswick is so perfectly at home.—*The Forest Portal* (182), by Mr. Redgrave, is a charming effect of fine old beeches, whose leaves are glowing with golden light;—and *An Hour with the Poets* (541) is the fanciful title of a leafy covert, by the same artist, fit to be a poet's haunt.—Mr. J. Linnell has three beautiful landscapes:—*The Village Spring* (452), one of those scenes, apparently overlooking the world of Sussex, for which he is so celebrated.—*A Forest Road* (580)—and, *Under the Hawthorne* (1083).—Mr. J. T. Linnell calls a very sweet wood scene *Abraham and Isaac* (461); but it is so essentially an English, not an Oriental, land-

scape that we can hardly understand the misnomer. We should recommend Mr. Linnell to paint out the Scriptural figures, and convert them into plain woodcutters.—*A Mountain Town, in Calabria, above the Gulf of Tarento—Brigands driving off Cattle* (600), by Mr. W. Linton, is a very spirited, bold landscape, worthy in many of its parts of Salvator Rosa; the composition is finely balanced, the drawing fearless, and the general effect masterly.—Mr. E. W. Cooke claims one of the highest places as a marine painter:—all his five pictures are excellent. He has three Venetian views, one of the coast of Holland, and another on the Cornish shore. Where all are so admirable it is difficult to speak of pre-eminence; but perhaps *The Pier and Bay of St. Ives* (448) will contest with the *Zuyder-Zee* (347) "the meed of popular applause." The first exacts admiration by the rippling of the retiring tide, the breezy sky, the storm that is brewing aloft, the level sand, and the fine massing of the vessels that lie on the beach;—the second, by the exquisite drawing of the vessels as they return into port and are tossed upon the buoyant waves. The tranquil, true, and fine gradations of colour which characterize the Venetian views are no less deserving of praise than the more stirring scenes nearer home.

It was a novel idea on the part of Mr. Anthony to paint a forest tree the size of life—but this, or something very nearly this, he has accomplished in covering it is difficult to say how many acres of canvas with *The Monarch Oak* (480). As a work of graceful manipulation, no exception can be made to this gigantic landscape—fit only for the boudoir of Glumdalclitch;—but, as fulfilling the real purpose of Art, it must have a very different estimate. If works like this are to grow into precedent, we are afraid that, on however extensive a scale the New National Gallery may be constructed, it will not suffice for a title of the exhibitors who now send their works to the Royal Academy. If this picture were painted to order, it really would be a satisfaction to us to see the gallery for which it is destined. Except Mr. Wyld's "Great Globe" in Leicester Square, we know of no locality that could fitly contain it. Mr. Anthony's treatment of "The Monarch" is undoubtedly very skilful; but if we are to have minuteness of rendering like this, is not an oak tree itself one degree a better thing? The drawing is excellent, and there is a profusion of the richest colour:—a little too much so, perhaps,—since we find it difficult to distinguish the gaily-attired foresters from the gorgeous fern in which they are embedded.

*Evening* (513), by Mr. T. S. Cooper, is an example of how sheep may be painted with the utmost fidelity to Nature without calling in the aid of Iris to prepare the palette.—Mr. G. Stanfield exhibits two very sweet views, —*At Bellagio, on the Lake of Como* (540), and *Loggia, on the Lake of Lugano* (389). They are painted with great purity and transparency.—Mr. F. Danby's *Wild Seashore at Sunset* (155) is one of those bold efforts which tax the imagination to conceive their reality; nevertheless, the colouring, intense as it is, has its parallel under certain aspects of nature.—Not a jot less poetical in its treatment, but certainly more appreciable by the generality, is Mr. J. Danby's *Castle of Chillon* (168). It is a very beautiful landscape.—*Devock Water* (202), by Mr. W. J. Blacklock, is a scene of the most picturesque character:—the rugged quality of the rocks and the clear depths of the mountain lake are very faithfully painted.—Mr. J. S. Raven is an artist with whose works we were not familiar;—but the *Summit of Ben Cruachan, from a Mountain Side* (218), and *Napoleon's Great Road, Forest of Fontainebleau (after a Shower)* (609)—the last especially—establish him in our minds as one to whom the highest reaches, in a particular style, are attainable.—*Il Sacro Monte, Osta, Piedmont* (244), by Mr. G. E. Hering, is a bright and glowing landscape, and well toned:—the effect is very brilliant.

Mr. Niemann's *Highlands* (16) has many of the bold and startling characteristics which usually distinguish his landscapes. He has the ability for producing striking effects, but is somewhat prone to overdo them. Here, the wild aspect of Nature is very cleverly shown in his treatment of the land;

but in the endeavour to assimilate the sky to the scene, the result is a mass of clouds hard as if hewn from a quarry.—Singular from its peculiar depth of colour—as is Mr. Lear's wont of late—his *City of Syracuse, from the Ancient Quarries, where the Athenians were imprisoned, B.C. 413* (1062), will command admiration from the vigour of the drawing and the general merit of the composition.—A very high degree of praise must also be awarded to Mr. S. R. Percy's view of *Llany Dinas, North Wales*. It is an excellent specimen of his best style.

Amongst the subjects which escaped us in our previous notices and require some mention—whether for good or evil—are the following.—*A Scene from the Merchant of Venice* (9), by Mr. J. Hollins, represents the unwillingness of Shylock when "bidden forth" to Bassanio's feast. The irresolution of the Jew is the only noticeable feature of the picture; all the deeper and darker shades of his nature appear to be beyond the artist's power of delineation, and the general character is tame and ineffective. *The Angels directing the Shepherds to Bethlehem* (15), by Mr. W. F. Woodington, has some good points of drawing and composition,—but in colour it is cold and black. In exhibiting one of the shepherds naked, the effect of contrast appears to have been sought at the expense of reality. We have never heard that the Syrian shepherds were in the habit of divesting themselves of their garments when they "watched their flocks by night," or even when they stretched themselves out to rest upon the mountain side. Undressing to go to bed is rather an in-door custom than one practised *ad fresco*.—We are no great admirers of battle-pieces on a comprehensive scale, unless there is a field for their display, such as Mr. Barker has at his command in Leicester Square. A group of men and horses involved in "the heady current of the fight," may afford ample scope for artistical genius, but the programme of a pitched battle on canvas is, generally speaking, either all smoke or a series of red and blue lines, that convey very little meaning to the unprofessional spectator, and exact the very smallest amount of interest. Mr. James's *Waterloo* (224) is, to our thinking, no exception to this rule:—neither is Mr. A. Cooper's *Battle of Assaye* (23). If we accord more merit to the last-named artist's *Skirmish of Drumclog* (256), it is not on account of Balfour of Burley's lumbering *cheval rampant*, who has heavily capered himself outside the centre of gravity,—a position not to be achieved even at Mr. Cooke's circus. In other respects this work is a spirited and effective composition:—but it wants mellowness of colour. *A Study from Nature* (160), by Mr. A. Rothwell, is a clever bit of rustic life. It shows a peasant boy in his shirt-sleeves,—very animated, and looking quite out of the picture. In *Children they have nailed Him to a Cross* (213), by Mr. J. Leslie, an old woman, who holds a crucifix, is telling the history of the Passion to a group of children; the awed expression on whose countenances is naturally rendered. *A Window Seat at Wittenberg, 1526—Luther the Married Priest* (235), by Mr. A. Christie, might as well have been a window seat anywhere else, or under any other circumstances, for it is a mere conversation piece and has no character. In Mr. Deane's *Incident in the Civil Wars—Concealment of the Fugitive, Destruction of Compromising Documents* (487), the Catalogue reveals much more of the artist's purpose than his picture.—There is a great deal of conscientious work in *The Awakened Conscience* (595) of Mr. T. Brooks; but the imagination is not taxed very greatly to read the somewhat common-place story. As a picture of detail it is, however, meritorious. Mr. R. M'Innes's picture of *Metastasio, when a Child, discovered by Gravina, singing extemporaneous Verses in the Streets of Rome* (608), claims attention. The earnest and natural outpouring of the infant improvisatore and the marked attention of Gravina, who bestowed on the future poet the Greek designation under which he became so famous, are brought out with considerable skill; nor is the general treatment of the subject ineffective. It gives a good picture of out-of-door life in Rome,—applicable to the past as well as to the present time.

Mr. Rothwell's *Maternal Solicitude* (453) has many

claims on our notice. A young mother is gazing intently on her own "picture in little,"—a beautiful child, whom she raises in her arms. The expression and colouring are very sweet and natural.—*Katherine's Dream* (559), by Mr. H. O'Neill—a scene from Henry the Eighth—is painted with much feeling. *Early Impressions* (535), by K. Von der Embe, is soft and pleasing; *A Token from the Fight* (451), by Mr. G. Stubbs, has considerable merit; and Mr. R. Cahill's *Irish Peasant Boy* (367) "sleeps well," easily and without grimace.—Mr. J. Tenniel, whose cartoon has shown what he can do in the higher regions of Art, justifies his pretensions in *The Expulsion from Eden* (1227). He has a fine conception of his subject, his figures are admirably drawn, and the colouring is appropriate.

Many very meritorious pictures are overlooked in consequence of their being grouped with class subjects, or relegated to obscure corners. From the former category let us withdraw Mrs. Ward's exceedingly well painted picture, called *The Young May Queen* (1071), of an annual custom which prevails amongst the village school children at Langley, in Buckinghamshire. It is a custom, we believe, of recent institution there; but the ambition to be distinguished as the May Queen has a legitimate object,—the temporary rank being literally the village "order of merit." Mrs. Ward has treated the subject not only with great skill, but with a delightful appreciation of the sentiment which pertains to it.

We have intimated that, in this year's Exhibition, there is no undue preponderance of one class of works over another. To address ourselves to portraits and landscapes is not, therefore, so exclusive an occupation as we have heretofore found it. In both these departments of Art there are many excellent specimens.

Mr. Pickersill contributes his usual number of portraits. He is not always responsible—as few portrait painters are—for the choice of his subjects; but his mode of treating them is his own, and that is always excellent.—It would be invidious for us, under such a qualification, to say which of his pictures are not favourites,—but we may indicate some which are. *Maternal Affection* (No. 201), for instance, which has nothing about it that proclaims for what happy mother it has been painted, is full of sweetness and tender feeling. It is exquisitely treated in colour, drawing, and expression. The portrait of *The Rev. J. B. Dyne, A.M., Head Master of the Highgate School* (208) is one of those intellectual heads which, impressed with a certain type, return constantly to the memory and identify the painter's skill. An excellent portrait, too, is that of *Edward Foster, Esq.* (387).—*A Turkish Merchant* (7), by Mr. D. Macnes, is a thoughtful head, painted in a very true and natural manner; and *An Old Lady* (24), by the same artist, is scarcely inferior. Mr. W. Boxall has two excellent portraits: *Peter Barlow, Esq.* (14) and *Mr. Walter Savage Landor* (109). We can speak only of the firmness and breadth with which the former is painted; but in the latter we can vouch for the perfect resemblance no less than for the artistical skill. Mr. Desanges has been very happy in his portrait of *Lady Bolton* (138), which is painted with great delicacy and finish; and *The Young Marquis of Montrose* (118) is no less creditable to his undoubted talent. Sir J. Watson Gordon's portraits are always marked by sterling character: several specimens of his best manner may be seen in *John Campbell Swinton, Esq.* (19), *Dr. Christison* (54), *The Provost of Peterhead* (117), and *Mr. Houldsworth, of Coltness* (391). Manchester has been a fertile field for Mr. G. Patten; who has here three remarkable heads:—*Sir Elkanah Armitage* (47), *Mr. Cobden* (66), and *Mr. G. Wilson* (130), the late President of the Anti-Corn-law League. That which will attract most attention of the three is the portrait of Mr. Cobden:—chiefly, however, on the score of the popularity of the original. Of Mr. Grant's half-dozen, we prefer *The Lady Sophia Anderson Pelham* (58), riding on her pie-bald pony, and the portrait of *Lord Campbell* (284). The last is an excellent likeness. There is a great deal of the character of the original in Mr. E. Williams's portrait of *Lieut.-Gen. Sir C. Napier*,



and his Arab Charger, Red Rover (70):—and it is, moreover, well drawn and well toned. Few literary names appear, this year, on the walls of the Royal Academy:—indeed, we can recall but two. These are, Mr. *Hepworth Dixon* (526)—a fine, thoughtful, intelligent portrait of whom has been painted by Mr. T. Mogford,—and Mr. *George Dawson* (429), whose portrait by Mr. Knight we have already mentioned. But while seeking for literary portraiture, it is not going far out of our way to mention a portrait which, though not that of a poet himself, but of a member of his family, has more than ordinary merit.—The portrait of *The Daughter of Alaric Watts, Esq.* (834), by Miss Gillies, deserves our warmest commendation as a very charming subject charmingly rendered. The youth and beauty of the subject are interpreted with great feminine delicacy and feeling. An excellent likeness, and very well painted, is Mr. W. W. Scott's portrait of T. Webster, Esq. R.A. (835). *The Young Mother* (431) is to all appearance a portrait; but Mr. J. G. Gilbert, who has painted it, has taken it far beyond the category of mere individual likeness. His treatment invests it with much poetical feeling. Admirable is the likeness and most effective the manner in which, in the character of Cleopatra, the portrait of *Miss Glyn* (935) is painted by Mrs. V. Bartholomew,—who has, also, another excellent portrait of *Miss Harriet Fayermann* (716).—Mr. Pearce appears to be "commissioned" to paint all our Arctic navigators, and they are in good hands. *The Arctic Council* (249) contains the likenesses of a round dozen of these adventurous seamen; and separate canvases are given to *Commander Inglefield* (78), *William Penny* (423), and *John Rae* (598), the Arctic overland explorer of the Hudson's Bay Company. As far as our opportunities have served us, we can declare these portraits to be very faithful. Let us also direct attention to Mr. Eddis's very natural group, *The Daughters of J. H. Elwes, Esq.* (88), and to his fine portrait of *Lord St. Leonards* (100). *Mrs. Mills* (108), by Mr. W. Gush, is airy and graceful; *Lieut.-Col. Sir T. Noel Harris* (153), by Mr. Sant, is an excellent likeness finely painted; *Mrs. Frewen and her Infant Son* (154), by Mrs. W. Carpenter, is bright and truthful. *The Duke de Montpensier* (176) and his *Duchess* (209) have been sitters to Don A. Giuliani, and their portraits will be curiously inspected. The Duke as a boy was handsome,—the Infanta when "on the eve of womanhood" beautiful,—these attributes have here wholly disappeared,—but whether nature or the artist be the cause we cannot now determine. There is rather a singular entry in the Catalogue at No. 223. It is thus worded: *Portrait of G. Slous, Esq., on a Doubtful Morning*. Is the gentleman "subject to all the skiey influences"? and does he—like Mr. Jarndyce—acknowledge in his countenance the prevalence of easterly winds? Perhaps the description may be explained by supposing that the type has been misplaced, and that "the doubtful morning" refers to the preceding No. (227), *High Beach, Essex*. The misprints in the Catalogue are sometimes as fruitful of entertainment as the poetry. Mr. H. W. Phillips has some striking portraits; we may mention for breadth and fine expression those of *Hiram Powers, the Sculptor of the Greek Slave* (383), and *The Three Children of T. G. Parry, Esq.* (430):—though we could have wished that in the last the artist had made the distance more remote and painted the foreground with a firmer pencil. We would point out, in addition to these, *A Lady* (46), by Mr. J. Robertson; *Sir H. W. N. Wynne* (255), by Mr. F. R. Say; *Lady De Blaquière* (271), by Mr. J. R. Swinton; *T. Giffard, Esq.* (290), and *G. Dawson, Esq.* (429), by Mr. Knight; *Mrs. T. N. Farquhar* (319), by Mr. F. Newenham,—who has also a portrait of *Dr. Samuel Phillips* (566); *Mrs. Philip Crawley* (331), by Mr. R. Buckner; *The Artist's Mother* (406), by Emma Veussel; *The Duke of Norfolk* (416), by Mr. T. M. Joy; *A Gentleman* (437), by Mrs. Emma Gazzio Richards; *An Old Lady* (435), by Mr. D. A. Williamson; and *Sir D. Brewster* (481), by Mr. W. S. Herrick.

Our notice of the miniatures must be brief; we can indicate only a few of the most remarkable.

These are, as usual, to be found amongst the portraits of Mr. R. Thorburn. There are five out of the eight which he sends that particularly strike us. These are, *The Lady Constance Grosvenor* (738), an excellent likeness, treated with much poetic feeling,—*The Countess of Airlie* (790),—*The Hon. Mrs. Sidney Herbert, and two of her Children* (825),—*Mrs. Russell Gurney* (854),—and *Mrs. Knatchbull* (836),—the last the sweetest face we ever saw on ivory. Sir W. C. Ross keeps his accustomed vantage-ground:—witness *Mrs. Lewis* (777), and *The Crown Prince and Princess of Portugal* (794). Mr. H. Weigall, jun. has several excellent miniatures:—we may particularly instance that of *Henry Verschoyke, Esq., Grenadier Guards* (820). Sir W. J. Newton, Mr. Cawick, Mr. H. T. Wells, Mr. E. Havell, jun., Mr. H. Tidy, Mr. A. Blaikley, and Mr. T. Heaphy are a few amongst a number whose freedom of drawing and mellow colouring commend them to public patronage.

#### RAPHAEL'S 'CHILD AND DOLPHIN.'

THE marble of the 'Child and Dolphin,' attributed to Raphael, and now in the Dublin Exhibition, has been of late variously described and commented on; but as the history of the work and even the subject appear to be but little known, the following notes respecting it may not be unacceptable to our readers.

In Cavaceppi's 'Raccolta d'antiche Statue' (1768), i. pl. 44, we find a representation of the wounded child borne by a dolphin, with an Italian title to this effect:—"A dolphin carrying to the shore a boy who, while sportively conveyed by the fish through the sea, was accidentally killed by one of its spinous fins; a work of Raphael, executed by Lorenzetto, and now in the possession of His Excellency M. de Breteuil," &c.

The statement of Cavaceppi that this marble was executed by Lorenzetto, from Raphael's design or model, was probably suggested by the recorded fact that Lorenzetto had either completed or prepared other statues, under Raphael's direction, for the chapel of Agostino Chigi, in the church of S. Maria del Popolo in Rome. Four statues adorn that chapel: one—the *Jonah*—was finished not only from Raphael's design, but, in the opinion of the best critics, in great part by his hand. A second statue—that of *Elias*—was completed by Lorenzetto, probably after Raphael's death. Its great inferiority, except in design, is a convincing proof that the sculptor was unequal to the task of executing so meritorious a work as the *Jonah*. The statue of the *Madonna del Sasso*, in the Pantheon, entirely by Lorenzetto, is another evidence of his very slender ability. The remaining two statues in the Chigi Chapel were added long afterwards by Bernini.

To the assertion of Cavaceppi respecting the marble of the *Child and Dolphin*, may be opposed an interesting passage in a letter written by Count Baldassar Castiglione, Raphael's friend, three years after the great painter's death. Writing from Mantua, the 8th of May, 1523, to his agent in Rome, he says:—"I wish also to know if he (Giulio Romano) still has that child in marble, by the hand of Raphael, and what would be its lowest price."—*Leti. Pittor.* v. p. 255. With regard to internal evidence, Passavant, who had seen a cast of the marble in question at Dresden, observes:—"Judging from this cast, it really appears that not only the conception but, in part, the execution, may be ascribed to Raphael. The natural, beautiful position of the child, the treatment of the head and hair, the form of the Dolphin's head, which closely resembles that in the fresco of the *Galatea*,—these and other indications are so many grounds for concluding that we have before us the statue of the child mentioned by Count Castiglione. It was probably that friend of Raphael who suggested the subject, which he had found in *Ælian*." The cast at Dresden was formerly in the possession of Mengs:—no unskilful judge of the works of Raphael.

The subject, though not accurately described by Passavant, is undoubtedly that recorded in *Ælian* ("Hist. Animalium," l. vi.),—not the somewhat similar fable more elaborately treated by Oppian, and

incidentally by other classical authorities. Oppian's story was elegantly translated, many years since, by the Dean of St. Paul's. A boy of Jassus or Jasus—a town in the island of that name on the coast of Caria—contrived to familiarize a dolphin, and by degrees trained the fish to carry him,—so that the wondering islanders frequently saw him bounding through the sea on the back of his aquatic friend. The fish, like a faithful steed, was always ready for the excursion when its master came to bathe after the exercises of the gymnasium; but on one unhappy occasion, the boy, fatigued with his exertions, threw himself carelessly on the dolphin's back, and received a mortal wound from one of the dorsal fins while it was expanded. The sequel is in keeping:—the dolphin, bounding away, became aware, first by the inert weight, then by the blood-stained waves, of the fatal accident. He resolves not to survive his lord; and still bearing the lifeless child, "with the swiftness of a Rhodian ship," dashes himself to death against the rocks. *Ælian* proceeds to tell us that a common tomb received them,—and that the story of the boy and dolphin was commemorated not only in a marble group, but on the coins of the place. The latter fact is well known to numismatists; and the mention of the marble group probably induced Castiglione to suggest the subject to Raphael.

With regard to the migration of the relic in question to Ireland,—it appears that its late possessor, the Earl of Bristol, Bishop of Derry, who resided some years in Rome, obtained it either from M. de Breteuil or from some subsequent collector. Passavant, in his *Life of Raphael*, states that he was unable to trace it. The merit of publishing the fact that it existed at Down Hill belongs to a writer in the *Penny Magazine*, July 17, 1841,—in which number a woodcut of the group is given. Sir Charles Eastlake noticed this in his 'Contributions to the Literature of the Fine Arts,' p. 257; and having called the attention of the Dublin Exhibition Committee to the circumstance—alluding to it also at the dinner of the Royal Academy—the present possessor, Sir H. Hervey Bruce, was requested to allow it to be exhibited,—and immediately consented.

#### SALE OF LOUIS PHILIPPE'S SPANISH PICTURES.

WE have devoted a larger space than usual to this sale, from a conviction that it is one of no ordinary occurrence, but likely to lead to ulterior consequences and be of utility to a particular branch of Art-knowledge. This auction may be compared to a clinical lecture, where the student is taught with the case and patient before him. Much as our connoisseurs, professional and dilettante, may have read of the Spanish school in the books of Widdrington, Head, Ford and Stirling, seeing is believing,—and how very few have followed up the pursuit to Madrid, Seville and Valencia, and qualified themselves to exclaim, the *Bidassoa* passed,—*il n'y a plus de Pyrénées!* Influenced more by the asceticals than by the æstheticals of Spain,—the dread of bandits, oil and garlic has been stronger with picture fanciers than the love for Zurbaran, Murillo and Velasquez. But now, Birnam Wood has come to Dunsinane—the seemingly irremovable is removed:—and armies of martyrs have marched from the Spanish cloisters to King Street, to be duly knocked down by a hammer more potent than that of Thor. We cannot doubt, now that we have witnessed the crowds which thronged to the private and public views, that more than usual attention has been paid to these trans-Pyrenean strangers,—or that names of artists and their varied styles which were formerly only conceived in the abstract, have become realized by having been actually seen. It is probable that somewhat less nonsense will be current for the future on the subject of the Spanish school:—as also, that not a few of the now warranted and undoubted "originals" will be shorn of their estimated value. We are satisfied, that this rare opportunity has been made the most of by many competent to form an acquaintance with the real styles of the painters of the Peninsula,—long that Timbuctoo of Art, as Wilkie well observed. At the same time we may observe, that rumours

have reached us of an anti-Spanish section of non-contents, who now contend that our National Gallery ought to eschew the school of the Peninsula altogether, as one far inferior to that of Italy, and only calculated to offer to our rising artists examples of what should be rather avoided than imitated. Undoubtedly, Italian art is of as much higher quality than Spanish, as Dutch is than French:—but that is not the question. No National Gallery of any pretensions can henceforward blink any one school altogether:—and to our mind it is a very one-sided idea, and an exclusive and impolitic principle, to lessen the range of intellectual enjoyments, and strive to narrow when the first object should be to extend. Excellence of any kind is not to be thus limited and confined. There is a glory of the sun and a glory of the moon,—one of the bright day and another of the dark night,—each good, and seen to be good. The true principle is, to fix, foster and spread a catholic and cosmopolitan love of Art, and of an all-including, all-comprehending imitation of Nature,—our great mistress of infinite variety, which no custom can stale. A National Gallery, like a National Library, is destined to come to the public aid exactly in those great and costly works which are beyond the powers and means of private individuals,—and its Trustees are in duty bound to take a wide and general sweep over the manifold interests committed to their charge, without fettering themselves in order to suit particular prejudices or predilections. These Spaniards, comparatively strangers, have been warmly welcomed here, for the Italians we have always with us:—nor can we perceive any such incompatibility as should prevent the juxtaposition and co-existence of both in the same Gallery,—where their respective merits and demerits may be fairly compared and tested.

This remarkable and memorable sale was brought to a conclusion on Friday and Saturday last:—when some 197 lots produced upwards of 6,700*l*. The total amount brought by the 528 pictures has exceeded 27,000*l*. This is a sum far inferior to that paid for them by Louis Philippe; and when it is remembered that one picture alone in Marshal Soult's sale of last year fetched 23,400*l*., it would seem, that, but for the credit and character of the thing, it answered better to the French F.M.'s budget to steal than to buy. The collection of Soult realized 60,000*l*.,—to say nothing of the retail profits of the five and ten thousands got for sundry items sold and delivered to the Duke of Sutherland and Mr. Tomline.—It was clear from the last two days' sale in King Street, that the appetite of purchasers had grown by what it fed on. The increase rather than diminution of sums bid was marked, considering the inferior merit of the pictures then offered when compared to those of the preceding days; and we believe that were this auction to come over again, the total amount produced would be much larger. So much for an improved understanding and appreciation of the Spanish school!

On Friday and Saturday last, the works of Zurbaran and Ribera were again plentiful as blackberries,—and pretty nearly of the same colour. No. 352, 'Manolas in their Balcony,' by Goya, sold for 70*l*. Evidently these *gricetas* of Madrid found no less favour in the eyes of English amateurs than their living originals have long met, and will meet, with the Prado.—No. 155, a full-length portrait of an armed knight, 'Don Alvaro of Bazan,' and attributed to Caravaggio, but more likely by El Greco, sold for 155*l*.—Nos. 361 and 362, two nice little female saints in couple, painted by Correa, brought 27*l*. and 20*l*.; while two male studies by the same master were knocked down for 25*l*.,—and dear enough.—No. 383, by Orrente—the Bassano of Valencia—was purchased by Prince Albert. It is a fine gallery specimen of an artist renowned for his rich Venetian tones and excellent cattle. The subject is, 'Jacob moving the Stone from a Well to water his Flocks.' The Shepherd is tinted like a Giorgione, and the trees in the background are such as flourish rather in the regions of Friuli than in the desert of Arabia.—A series of six virgin saints, attributed to Zurbaran, were put up next.—Four of them, in full length,

were probably painted by a pupil, and per contract, to fill the cloisters of a nunnery. The manner of the master is exaggerated in the brocaded draperies and exuberant outlines. The lots were knocked down at some 10*l*. each; while Nos. 389 and 390, two real originals, but slipped among them, brought 40*l*. and 20*l*. each.—an evidence of the critical acumen of the bidders. Both represented 'Santa Martinas,'—a very nice little shepherdess, with naked feet, crook, broad-brimmed hat, and pastoral jacket of green and red:—each had on her arm what the Catalogue called *alfajas* [meaning *alforjas*], or saddle-bags, in which, after the fashion of Spanish Franciscans, they collected bread offerings from pious rustics. The first and largest was the finest specimen.—Of the four portraits by A. Coello, three—No. 399, 'Margaret, Daughter of Charles the Fifth,'—No. 400, 'Maria,' her sister,—and No. 401, 'Jane,' also her sister—were bought for the Museum at Brussels, for 90*l*., 105*l*., and 110*l*. They could not be better placed than in the capital of their own Low Countries:—and here we observe another instance of the judicious attention of Continental galleries to local interests where the direction is confided to a competent and responsible chief. No. 401, a companion, 'Jane of Austria,' was separated from her kinsfolk, and purchased for 70*l*. by Prince Albert:—the unsuccessful competitor for the three preceding lots.—No. 405, the picture of the day, a noble specimen of Zurbaran, and painted in his richest chiar-oscuro browns, was purchased, for 160*l*. by Mr. Labouchere,—who may be much congratulated on his bargain. The subject—misdescribed in the Catalogue—is taken from a miracle long held as history in the Peninsula. It represents the appearance of San Isidro at the plains of Navas de Tolosa, to indicate a secret path by which the Christians could fall on the Moors, and thus deal the first real blow to the infidel invader. This picture came from the Carthusian convent near Xerez, for which it was painted. The colossal supernatural peasant stands shadowed in the foreground,—while the Virgin in the sky above cheers on the Christian cavalry, who charge and overwhelm the infidels.—A batch of four large Riberas were put up next—Nos. 409, 410, 411, and 412— and averaged from 50*l*. to 60*l*. No. 411, bought by Mr. Hall, 'The Adoration of the Shepherds,' was both the smallest and the most desirable, and in the best condition. The conception and treatment of all the set are similar in the effect of light produced from the luminous Child, and the darkness kept round everything else.—Friday's sale concluded with two pictures, Nos. 415 and 416, by Zurbaran, on the legend of the Bell. The tale is told after this wise. When the infidel Saracens invaded Spain, the Gothic priests, ere they fled, concealed their images and bells in the ground. In after times, when their faith was restored, these buried treasures were miraculously revealed to wealthy and well-disposed noblemen,—who forthwith built churches on the site, and endowed priests to commemorate the discoveries.—No. 415, which did not seem original, sold for 30*l*.,—while No. 416, a truer picture, fetched 65*l*.

The sale on Saturday opened with No. 419, an unintelligible 'Allegory,' by Bosco. This fantastic denizen of Bois le Duc, in Flanders, came to Spain with Charles the Fifth, to frighten Iberian prophecies and outstep the modesty of nature. Luckily for him, he painted for a patron with whom the priests dared not meddle, or an *auto-da-fé* would have been made of him and his works. These sorts of hobgoblins, which Dutchmen think humorous, perplexed the Dons, who considered them "capricious." This specimen, not to be described to ears polite, was bought for 97*l*.; we heard, by a lively Hollander,—to whom a *bon voyage* may be wished, when he conveys to its native home such an *olla podrida* of fish, fowl, and naked flesh, male and female,—on which the wardrobes of Monmouth Street might in charity be bestowed. No. 432, a 'St. James,' by Guido, was knocked down to Mr. Nieuwenhuys for 710*l*.—a large sum,—but the picture is painted in the master's best manner, with a colour light and transparent, and in a style simple and unaffected. This delicate Italian apostle, with clasped hand and pilgrim staff, stood,

indeed, in contrast with the blood-boltered Iberian martyrs. Two examples of Goya may be noticed. One is, No. 444,—the portrait of 'The Duchess of Alba,' who about the end of the last century led the fashion of Madrid. This exquisite fine lady, who set so high a value on herself, was knocked down—telling it not in our opposite Almack's!—for 6*l*. But royalty fared little better:—as the next lot—No. 445, by the same artist—realized only 10*l*. It was a characteristic portrait of 'Charles the Third,' one of the best of Spain's kings and gamekeepers. This theriomaniac monarch—so exactly described by Beckford, and who went to the chase and the mass every day in the year—appears here arrayed in his sporting costume. The ribbon of the Immaculate Conception and the badge of the Golden Fleece contrast strangely with the leathern gaiters of the baboon-faced Bourbon. A twinkle, however, of intelligence lights up the imbecility which marked that ancient race when transplanted from France into the cognate soils of Naples and Spain. The most Catholic monarch was knocked down a bargain—for 10*l*. No. 463, by Ribera, 'The Assumption of the Virgin'—sold for 200*l*.—is a good gallery picture, painted in lighter and more Venetian tones than usual. No. 464, 'The Miracle of St. Ildefonso,' an acre of canvas by Pareda, sold for 21*l*.:—and might be judiciously employed in saving hay. No. 468—sold for 130*l*. to Mr. Drax—was a fine specimen of Prado, a rare artist who painted at Toledo about 1540. The Virgin worshipped by St. Francis is treated with a grand Italian dignity and character, and in a manner which recalls the Carracci school. No. 469, a very true specimen of the Divine Morales, passed to Mr. Beaulieu for 120*l*. The head of the Church, full of suffering resignation, is painted with all the luminous touch and nice care characteristic of this artist. No. 472, a picture signed Josef Moreno, 1667—an artist of much promise who died very young—sold for 101*l*. to the son of Lord Hardinge. The subject is conceived and painted with much tenderness. Joseph at his carpenter's bench presents the Infant Saviour with a little cross; while the Mother, prescient of the future, gazes sadly on. Five large genuine lots by the elder Herrera, to whom Velasquez owed so much, produced only 44*l*. Mr. Drax was the purchaser of lot 481,—a capital specimen of Cerezo—the Spanish Vandyke,—in which St. Thomas of Villanueva, at the head of a staircase, bestows alms on some ascending mendicants. The foremost is admirably painted. No. 487, by Alonzo Cano, a 'Santa Teresa' healing a sick child,—a very nice specimen, painted much like Schedoni—was bought by Mr. Baring Wall for 41*l*. Full of local colour and naturalness, these subjects are far more pleasing than the repulsive representations of monastic *Faquirs* who hope to take Heaven by storm and starvation, and by making earth a hell. No. 491, a Landscape attributed to Velasquez, with whom it has nothing whatever in common, fetched the astounding price of 410*l*.; while No. 492, also and equally erroneously attributed to the same master, produced 60*l*. The latter lot is locally interesting to lovers of the picturesque literature of Spain, as presenting the old Alameda of Seville, once the renowned site of intrigues and duels, good water and the Inquisition. From the nine following lots, ascribed to Murillo, six at least may be winnowed with safety. No. 497—which sold for 135*l*.—may be mentioned. 'St. Bonaventura' (good luck!) had the misfortune to die before he had quite finished his biography of St. Francis, who procured him a return to life (bad luck!) in order to complete the work,—which he is here represented doing. The full-length author—called the "Seraphic Doctor" in Spain—is seated, dead, and dressed in his black robes and white-tufted cap. The cadaverous character is true to the life—or death—itsself. *De mortuis nil nisi bonum*. This picture would be just the thing to put in some old country house gallery, for the benefit of young ladies who read and tremble over Mrs. Rateliff. We, in our capacity of critics, are better pleased that these book miracles should take place and be believed in Spain than in Middlesex.

The next lot, No. 498—the gem of this day's sale—was a small but most vigorous and sparkling



sketch by Murillo in his best manner,—long the pride and boast of the Augustine Convent of Seville. Surrounded as it was with truculent blood-stained martyrs and black friars, it hung like a rich jewel in an Æthiop's ear. In the treatment of the subject—St. Thomas of Villanueva giving Alms,—it differs somewhat from the life-size and magnificent picture painted by the same Master for the Capuchin Convent wherein it was the choice object of Wilkie's veneration, and which still forms one of the pearls of price of the city's Museum. It is painted with all the rich and luscious chiar-oscuro of Rembrandt combined with all the national "borrachera" of Spain. It was knocked down, after a spirited competition, for the large sum of 710*l*.—not, however, larger than it is worth, being, undoubtedly, one of the finest sketches of Murillo in existence. It is destined, we are happy to say, to remain in England and in companionship with the noble Andrae portrait,—both having been purchased by Mr. Thomas Baring, one of the most munificent of our merchant-princes. We sincerely congratulate him on these accessions of real treasure. Had this first-rate specimen been secured by our trustees and exhibited in Trafalgar Square, great indeed would have been the dismay and consternation among those who have expended hundreds on so-called sketches by Murillo—done, in reality, by his worst journeyman—when the libelled Master was thus self-proclaimed in all his power! What Art-education would not this genuine bit have afforded,—what a sure gauge whereby to test future pretenders to originality! The Museum of Dresden has secured No. 500, a fine full-length by Murillo, in his second manner, for the trifling sum of 210*l*. The subject is, 'The Martyr San Rodrigo,'—who stands in a gorgeously embroidered church dress. The picture was painted by Murillo for a canon of the Cathedral of Seville, by whom this dress was worn on grand festivals,—and the dress, called "Murillo's," is still preserved in the caputular vestry. For this picture 1,000*l*. was refused in Seville—but works of Art are estimated differently on the differing banks of the Thames and the Guadalquivir, although there be sturgeon and "salmons in both."

No. 498, a fine and most undoubted Murillo, was sold an equal bargain, for 350*l*., to Mr. Beauchere. It represents 'Saint Felix of Cantalicus' begging bread, after the fashion and rule of the Franciscan order. The Saviour descends from Heaven to place a roll in his opened *alforjas*; while in the clouds above a charming group of cherubs bring *Rocas* and *Hoyas* of the precise and identical form as those baked this morning at *Alcala de los Panaderos*, and brought into Seville for the breakfast and dinner of the Sevillians. The picture, unfinished perhaps, is painted in with infinite vigour, and teems with most unmistakable instances of the grace and strength of the Master. Meantime, No. 501, a 'St. Catherine'—attributed to Murillo,—with a poor and leaden cherub-babe, sold for 300*l*!

The interest of the sale ceased with this lot. Buyers began to depart,—and those who remained on the benches to buzz and chatter, as occurs sometimes in a certain other assembly when the speech of the night is spoken. Accordingly, some twenty-seven supplementary lots were put up almost unnoticed, and knocked down for next to nothing,—and at their full worth; while three pictures belonging to a foreign proprietor, and described in the Catalogue as by Raphael and Velasquez, were put up and put down without a single bidding having been made for either.

We may here correct a misprint in our notice of last week—p. 623,—in which the sum of 2,000*l*., instead of 1,000*l*., was stated to have been given by Louis Philippe for Sir John Brackenbury's fine portrait of Andres Andrae, by Murillo.

**FINE-ART GOSSIP.**—A project is before us, which has already very powerful support, for promoting the erection of Baron Marochetti's colossal statue of 'Richard Cœur de Lion' on some conspicuous site in the metropolis, as a memorial of the Great Exhibition of 1851. To the two several

propositions involved in this one proposition, when kept separate, we have nothing to object. The one has our ready assent,—and the other would have our strenuous advocacy. That a large body of noblemen and gentlemen should combine to procure the erection of Marochetti's fine statue in some suitable place is a very creditable patronage of the Arts,—and that some appropriate memorial should stand somewhere in the metropolis—and most properly, on the spot which the first Crystal Palace once covered—as a reporter to future ages of the great event of 1851, we shall on all fitting occasions urge. But the building up of these two propositions into a single one, and supposing that the execution of the one in any degree executes the other, involves an absurdity against which we must most earnestly protest. Perhaps of all the objects included in the Great Exhibition there is scarcely one less fitted than this statue to stand formally as a memorial of the Exhibition itself. What is there in the figure of a rampant warrior which can pretend to characterize the Peace triumph of 1851? There is not a single one of the morals of that stirring time which this fine work, of its kind, represents. Its reference is to an age which was gone even in Burke's time,—which it is the peculiar feature of this age to have utterly obliterated,—and of which obliteration the Exhibition itself was the final and consummate expression. The chivalries of our day are not to be symbolized by men in armour. Cœur de Lion and the Palace of Glass could not co-exist.—It is incredible to us how such an idea should ever have found favour with some of those whose names we find attached to the circular which recommends it:—and we would call the attention of the Royal Commissioners, before it be too late, to the contradiction implied—the utter discrepancy between the representative and the thing which it purports to represent.

A very beautiful recent application of Mr. Mayall's resources in the Daguerreotype art is, an apparatus by which he is enabled to produce an effect of arrangement similar to that which the crayon painter imparts to his portraits. By its means a more truthful gradation is obtained,—and the force in the features of the face is freed from that exaggeration hitherto inseparable from the process. The result is, a far more agreeable version of the human face than has been hitherto obtained by this instrument. Some specimens which have come under our notice are much distinguished also for the beauty of their execution,—the tint being harmonious and neutral, the various textures of flesh, hair, drapery, &c., discriminated with a painter's taste, and an entire absence of a certain commonness of aspect which has tended hitherto to disparage this art. The mechanical arrangement of this invention consists, we are informed, of a slowly-revolving disc, arranged on a support somewhat like a fire-screen, and having a central opening in the form of a large star. This disc is carried between the forks of a framepiece, the stem of which is adjustable as to height in the pedestal. To keep the disc in motion, an arrangement of clockwork is attached to the framing,—the actuating spring being contained in a box, driving a spur-wheel in gear with a pinion on the spindle of the fly. The screw for setting the disc up or down is at a certain point. This apparatus is interposed between the object, or sitter, and the camera; and the central portion of the star is made large enough to admit the rays from that part of the object which is to be shown in strong light, whilst the rays from those parts which are to be gradually shaded off to a dark background are partially intercepted by the points of the star. In this way the intensity of the light is gradually destroyed, and the softened-off "crayon" effect is produced. The apparatus is applicable to every description of camera,—and by placing it nearer to or further from the lens any portions of the image may be so softened off.

In answer to some queries in the House of Commons, Sir William Molesworth explains to the general public that among the unconnected and unprotected of the great city must be reckoned the various bronze statues scattered about the streets and squares of the metropolis. They belong to

nobody. No one is responsible for their condition. Once set up on their pillars and pedestals, they occupy perfectly isolated and independent positions. No government officer has power over them—either to cleanse, to repair, or to remove them. Sir William, however, dropped a hint that it might perhaps be desirable to bring them under the control of the Board of Works. We think so too—if it be only with a view to the possible removal at some future time of the greatest eyesore in London. With regard to the statue at Charing Cross—and we are not sorry to see the monarch safe out of the wood,—Sir William Molesworth has ascertained that the suggested repairs will cost 1,000*l*. He is of opinion, however, that it can afford to wait a little longer without this outlay.

We are informed, that a rather extensive collection of drawings and illustrations of mediæval architectural works is now offered for disposal at Leipzig. The collector is Dr. Puttrich, author of 'The Architectural Monuments of Saxony,'—and who has been for forty years bringing together the objects of which the following is some specification. The collection amounts to nearly one thousand well-preserved water-colour drawings, by Dorst, E. Gerhardt, J. Goldstein, Haach, M. Hauschild, Al. Hermann, E. Kirchner, Loeilott, H. Steenwyk, H. Nicolai, C. Patzschke, G. Pozzi, Pulian, Domen, Quaglio, Rossbach, Rothbart, C. Sprosse, Thürmer, Vermeersch, G. and O. Wagner, C. Werner, Wilder, and others,—as well as of nearly three thousand copper-plate engravings, lithographic prints, woodcuts, &c., taken from similar works of Art; a portion having been prepared for the work, 'Architectural Monuments of Saxony.'

## MUSIC AND THE DRAMA

**MUSICAL UNION.**—H.R.H. PRINCE ALBERT, PATRON. —TUESDAY, May 31st, Willis's Rooms.—Quartet, D. Minor, Mozart; Sextet for Piano, Flute, Clarinet, Bassoon, Horn, and Contrabasso, Op. 20, Onslow; Quartet, E. Flat, No. 10, Beethoven; Solo, Violin and Pianoforte. Executants: Viëuxtemps, Goffin, Henry Blagrove, Piatti, Lazarus, Baumann, Jarrett, R. and F. Pratten, Pianist, Charles Halle. Single Tickets, 10*s*. 6*d*. each, may be procured of Cramer & Co., Regent Street; Chappell and Olivier, Bond Street. Doors Open at Three o'clock.

J. KLLA, Director.

**ORCHESTRAL UNION.**—The LAST CONCERT of the Series will be given at the Hanover Square Rooms, on SATURDAY MORNING, June 1st.—Tickets and Programmes to be had at the Musiciansellers. Reserved Seats, 5*s*. Unreserved, 2*s*. ALFRED NICHOLSON, Hon. Sec.

**MISS E. T. GREENFIELD** (the American Vocalist) has the honour to announce to the Nobility, Gentry, and Public, that she will make her First Appearance in London at a GRAND NOONING PARTY, on THURSDAY, May 31st, 1853, at the Hanover Square Rooms, to commence at Three o'clock.

Under the Patronage of Her Grace the Duchess of SUTHERLAND, Her Grace the Duchess of Devonshire, Her Grace the Duchess of BRADFORD, Her Grace the Duchess of ARGYLL, The Most Hon. the Marquis of LANSDOWNE, The Earl and Countess of SHAFTESBURY, The Countess of JERSEY, The Viscountess PALMERSTON, and MR. HARRIET BEECHER STOW. She will be assisted by the following eminent Artists:—Signor Gardoni, Herr Fischer, Mr. Charles Cotton, Miss Rosina Benti, Mr. Apthomas, Mr. Valadarez, and Mr. F. Theresia Stevens.—Reserved Seats, Half-a-Guinea; Unreserved Seats, 7*s*. 6*d*. to be had at Cramer, Beale & Co.'s, Regent Street; Mitchell's; Sam's; and the principal Musiciansellers.

**MISS BASSANO AND HERR W. KUHE** have the honour to announce that their ANNUAL GRAND MORNING CONCERT will take place at the Queen's Concert Rooms, Hanover Square, on FRIDAY, June 3rd, 1853, to commence at Two o'clock precisely. Vocalists: Madame Anna Zeri, Madame Ferrari, Miss Perry, Kowland, Francis Agnes Barry and Miss Bassano; Signor Gardoni, Signor Ferrari, Herr Fischer, Herr Staudigl.—The Members of the Harmon Union, Mr. T. H. Wright, Herr Oberkirch and Mr. J. Frank, will perform the Grand National Fantasia for three Harps, as lately played at Buckingham Palace by command of Her Majesty.—Instrumentalists: Pianoforte, Herr Kuhe; Violin, Herr Müller; Concertina, Signor Segona; Conductors: Mr. Frank, Mori and Herr Kuhe.—Tickets, 10*s*. 6*d*. each; Reserved Seats, 1*s*. 6*d*. each. To be had of Miss Bassano, 14, Keppel Street, Russell Square; of Herr Kuhe, 70, Regent Street, Cavendish Square; and of the principal Musiciansellers.

**ANNUAL MUSICAL FESTIVAL.** Exeter Hall.—MR. ALBERT SCHLOSS begs to announce that a GRAND MUSICAL PERFORMANCE will take place on MONDAY EVENING, June 6th, on which occasion the most distinguished artists have been engaged. Vocalists: Mlle. Anna Zeri, Mlle. Perry, Mlle. Williams, Mlle. Jenny Burr (from the Theatre Royal, Mannheim—her first appearance in London), Miss Laura Baxter, Miss Stabbach, Miss Thirwall and Madame Clara Novello; Signor Gardoni, Herr Reichart, Mess. Bies from the Conservatoire Impérial de Paris, Herr Staudigl and Herr Fischer. Instrumentalists: Violin, M. Viëuxtemps; Violoncello, Herr Hildebrandt; Bassoon, Contrabasso, Signor Bottesini; Flute, Mr. Pratten; Horn, Mr. Frederick Chatterton; Pianoforte, Miss Arabella Goddard. A full orchestra. Conductor, Mr. Frank Agri. Leader, Mr. Thirwall; Accompanists, Herr Wm. Klobe and Mr. Stabbach.—Tickets, 1*s*. and 2*s*. Reserved Seats, 4*s*.; Stalls (Numbered, 7*s*.). To be had of H. N. Hunt, Agents, 27, Strand (two doors east of Exeter Hall), where a plan of the Hall may be seen. Also of all the principal Musiciansellers, and at the Hall, on the day of the Concert. Doors Open at a Quarter before Seven.

MISS DOLBY and MR. LINDSAY SLOPER beg to announce that their ANNUAL GRAND MORNING CONCERT will take place on MONDAY, June 6, at the Hanover Square Rooms, to commence at 3 o'clock precisely. Full particulars will be duly announced. All the seats will be reserved. Tickets, Half-a-Guinea each, may be obtained of Messrs. Cramer & Co., 80, Regent Street; of Miss Dolby, 3, Hyde Street, Manchester Square; and of Mr. Lindsay Sloper, 7, Southwick Place, Hyde Park Square.

KÖLNER MANNER-GEZANG-VEREIN, or COLOGNE CHORAL UNION, Hanover Square Rooms.—MR. MITCHELL respectfully announces that he has entered into an arrangement with the Kölner Manner-Gezang-Verein, or COLOGNE UNION of MEN VOCALISTS, for the purpose of presenting, by 80 Members of that distinguished Society, SIX MORNING CONCERTS, which will take place at the Hanover Square Rooms on the following days:—

TUESDAY, JUNE 14th, TUESDAY, JUNE 14th,  
THURSDAY, JUNE 16th, THURSDAY, JUNE 16th,  
SATURDAY, JUNE 18th, SATURDAY, JUNE 18th,  
commencing at half-past 3 o'clock, and terminating about 5 o'clock; under the superintendence and direction of Herr Franz Weber. These Concerts will consist of Choral and Concerted Vocal Music, without accompaniment, selected from the works of Mendelssohn, Otto, Zöllner, Kreutzer, Kücken, Liederkreis, G. von Weber, Lachner, Schubert, Schneider, Beethoven, Neukomm, &c., the execution of which, by the Members of the Society, has been honoured with the highest and most distinguished approbation throughout Prussia, Germany, and Belgium. The Concerts will be interspersed by an Instrumental Performance each day, executed by Mdlle. Clara at the First Concert, M. H. Viéuxtemps at the Second, Miss Goddard at the Third, and subsequently by other eminent Professors. In accordance with the established principle of this Society, the proceeds of these Concerts will be devoted to useful and charitable purposes.

Prospectuses and programmes of the Concerts are now ready, and may be obtained at Mr. Mitchell's Library, 33, Old Bond Street, and of the principal Music-sellers and Librarians.

Messrs. MACFARLANE and CUNNINGHAM beg to announce that their VOCAL, INSTRUMENTAL, and ANECDOTAL BUDGET will be opened at Willis's Rooms, St. James's, on THURSDAY, June 23. Further particulars will be shortly published.

#### NEW PUBLICATIONS.

##### PIANOFORTE MUSIC.

*Deux Sonates pour le Piano à l'usage des Commencants*, Op. 38.—*Caprice*, Op. 39.—*Passacaille*, Op. 40. By E. Pauer.—These four compositions are in their several ways more than ordinarily commendable. To form the taste of beginners by giving them *sonatas* to study, is advisable; if only because the shape is symphonic, and the student is thereby led into understanding the forms of the highest compositions. The themes of these easy lessons are pleasing, and their treatment is unaffected.—The '*Caprice*' is for players in a more advanced stage; and is a single movement of great elegance, perhaps, needlessly spun out towards its close.—In the '*Passacaille*' (as the title imports) a more severe and stately style is attempted. The variations to the theme have sufficient variety; yet all duly possess the colour "of the period," and succeeding one another as they do, without pause or *ritorno*, fall into sequence naturally.—*Marche Valaque*, Op. 28.—*Consuelo*, Op. 30, and *Dance Morave*, Op. 31, by Edouard Roedel, pleasantly remind us that Hummel's nephew (and one of his pupils too) has now some experience as a writer, no less than a professor.—Here Herr Roedel appeals to players not far advanced.

*Europa Galop de Concert. Grande Marche Eroïque*, par Adolph Gollmick, are grand titles to pieces of music rather familiar in style, and in quality assuredly beneath a "concert-pitch." In a *Valse Styrienne*, Herr Gollmick attempts the *Mazurka* measure, which Chopin has rendered it difficult for any successor to touch. '*Le Revoir*' a *Notturno* is the most pleasing of the four compositions before us, because it is put forth with the least pretension. We copy the following titles:—*Roselia*: Polka.—*Mazurka* by Adrien Talexey.—*Pearl Polka*, by Charles Mayer.—*Pertes Melodiques*: six *Fantasies*, avec *Variations sur des Motifs d'Opéras*, by Henri Crameer.—*Les Plaisirs des Suisses*—*Variations on a German Air—Elegy*, by François Gretscher (the last, the best of the three).—*Seconde Nocturne*—*Le Carillon de mon Clocher*—*Le Bengali au Réveil*—*Rossignol et Fauvette*: Etude.—*Saltarelle*—*Trois Mazurkas*, by Léon Pascal Gerville.—Some of the above compositions contain prettily-fancied passages for the fingers; but there seems no reason why they should not be produced by the thousand, so curious is the amount of family likeness betwixt one and another.

LYCEUM.—A three-act drama under the title of '*The Lawyers*' was produced here on Thursday week. It is an adaptation from a French piece called '*Les Avocats*,' by Mr. Slingsby Lawrence; who, in adapting, has much modified the incidents and dialogue of the original,—adding a new character to boot. But, after all, the fabric is too slender

to support the lengthened interest implied by the number of acts. Advocates in wigs and gowns, engaged in stage-extravagancies and bustling about in attitudes of ought but dignity, partake too much of caricature to command the requisite faith in the audience. The parts which they play are ridiculous enough, but comport rather with broad farce than with a composition aiming at elegance. Mr. Charles Mathews enacts a young barrister, whose eagerness for a brief contains a sufficiently comic idea, and one that needed not the absurd exaggeration with which it is worked out. The impatience to display his forensic eloquence, and the preparatory exercise of his volubility of utterance, are salient points which, if they had been skillfully connected with the main plot, could not have failed to tell powerfully. But the character is foisted in among the others, has nothing really to do with the true action of the play, and therefore the artificial efforts to give it undue importance are the more offensive. The audience, however, were remarkably patient,—and, indeed, anxious to help the management, which has not yet recovered from the failure of its nine-act affair. They applauded every meritorious point of the acting, however slight. Some of the dialogue was smart; but there was an apparent haste in much of the treatment, which marred the effect of many of the situations. The curtain, nevertheless, fell to applause.

#### MUSICAL AND DRAMATIC GOSSIP.

Rest after toil told greatly please,  
says the old Poet. After a week so voluminous in musical report as our last, the reader of the *Athenæum* will not be sorry to take advantage of "the Derby,"—before the attraction of which all other attractions vanish,—and may prefer a little passing talk to much cut and dried report. Thus, we shall not expatiate on the revival, at the *Royal Italian Opera*, of 'Robert,' in which Madame Julienne made her first appearance, for the season, on Monday night.—It is rumoured that the principal female character in 'Benvenuto Cellini' will be intrusted to this lady.—Signor Tambricelli being "cast" for the hero. The combination of *utile* and *dulce*, which marks our time, has not been more signally illustrated than by the advertisement of electric wires laid into the *Italian Opera House*, for the convenience of Parliamentary *dilettanti*, in order that "Exchequer" need not feel fidgety in his stall if an Overture be *encored*;—that "Board of Works" may enjoy Signor Mario's *Cavatina* without being haunted by the fancy of dereliction in his duties; and that "Foreign Affairs" may keep "master of himself," not precisely "if China fall," but to the very verge of any division on Canton rebellions, which may require his official vote. Never, assuredly, were Art and Politics so thrown into one another's laps as by this dreadfully ready application of Science for the extension of leisure.

The first chamber-concert of Mr. Brinley Richards, the concerts of Mdlle. Delamotte and of Herr Heinrich Bohrer, and Mr. A. Blagrove's Third Violin *Soirée* have been among the events of the past ten days.

The Society of Amateur German Part-singers from Cologne,—mentioned some time since as about to visit London,—announce their first concert for the seventh of next month. This body of gentlemen appears in England under the auspices of that indefatigable caterer, Mr. Mitchell, who announces a favourite instrumental player for each concert, by way of relief to the voices,—Mdlle. Clauss, Miss Goddard, M. Viéuxtemps being mentioned.—Besides these, a still rarer treat is promised: since the programme of the performances of the Cologne Choral Union further undertakes that at an evening concert to be given at Exeter Hall, on the 13th of June, Herr Schneider, from Dresden, will give "his first performance in this country" on the organ.

The London Sacred Harmonic Society was to perform 'The Creation' on the anniversary of Her Majesty's birthday, for the benefit of Mr. Surman, its conductor,—the presence of Mrs. Stowe, "in the north gallery," having been also promised in the newspapers.—We observe that at the next

concert of the New Philharmonic Society, 'The Widow of Nain,' a sacred *Cantata*, by Herr Lindpaintner, will be produced.—Signor Gardoni appears to be coming forward as an English concert-singer, having twice gone through the tenor part of 'The Creation,' for the Sacred Harmonic Society, during the last fortnight.—Oratorio is in the ascendant everywhere among us.—Mr. Lake's 'Daniel' was performed at Cork, some days ago, and the local journals say, with success.—A portion of the music to be given at next Monday's Philharmonic Concert, will consist of compositions by M. Berlioz, conducted by their composer. Miss Rainforth, who has for some time been resident in Scotland, is about to present the London public with the fruits of her residence, in the form of an entertainment, bearing the title of 'Illustrations of the Lyrical and Romantic Poetry' of the Land across the Border.

Miss Romer's operatic company has begun its summer performances at the Surrey Theatre with 'The Siege of Rochelle.'—A ballad opera, in two acts, entitled 'The Dream of the Irish Emigrant,' has been produced at the Strand Theatre, with music selected from Moore's 'Melodies.'—We perceive that Messrs. Puttick & Simpson are announcing among their coming sales, besides autograph letters and poems, "music, published and unpublished," of the late Thomas Moore. Whether the latter be merely MS. collections, or essays at composition, is not stated.

Among the music of the late Lord Falmouth's collection which was to be disposed of by auction on Thursday, one of the most interesting items was a complete score of a MS. opera, 'Armida,' by Haydn.—

This work (to quote a note in the Catalogue) was composed for the King's Theatre in 1763, by contract with John Gallini, then proprietor and manager, who having sold the house and retired from its direction before the manuscript was delivered, refused to accept it. The negotiator in the business was the celebrated violinist, Mr. Salomon, who advanced the stipulated sum—three hundred guineas—to the composer, and never was indemnified by either party, the score remaining in his hands as a security, till his decease, when, by his will, it passed into the possession of a friend.

Amateurs have been long aware of the existence of an unfinished 'Orfeo,' commenced by Haydn for London; but the above announcement must have surprised many who had not access to the collection from whence the MS. came. The score is a very slight one, even for Haydn's time, consisting merely of song after song united together with recitative, with only one duet and one *terzetto* (if we mistake not), and the final chorus. The work may possibly have been thrown off as a *pièce d'occasion*, since we will not debit Haydn with that deliberate German contempt for English taste and appetite for English money, of which Herr Albert Wagner's letter was the most recent expression.—Measured against the 'Armide' of Gluck, the date of which is 1777, Haydn's opera is burlesque in scale, and could only be put into execution as an antiquarian curiosity. Some of the songs, however, might be worth trying,—and the composer's instrumentation was always ingenious and always tending towards orchestral discovery.

The Whitsuntide Musical Festival at Düsseldorf is over, at which Handel's 'Messiah' (not his 'Samson,' as previously announced,) seems to have been the main feature. The solo vocalists were Madame Novello, Fräulein Schloss, (who has steadily adopted the occupation of *contralto* since she was in England,) Herren van der Osten and Salomon. Herr Joachim was the principal solo instrumentalist.

M. Georges Duval, a French dramatist of the last century as well as the present one,—who will be best remembered (M. Janin reminds us) by his 'Journée à Versailles,'—died the other day at Paris, at the extreme age of ninety-one years! Those curious in statistics, by the way, might draw a conclusion from the annals of theatrical excitement which would puzzle the Puritans,—in the remarkable longevity of French dramatic artists and authors. This has anew struck us, in adding the name just copied to the obituary of 1853.

The Adelphi Theatre in Edinburgh has been completely destroyed, with nearly all its properties and accessories, by fire.



## MISCELLANEA

*Tennyson's 'Oriana.'*—Perhaps no one acquainted with the beautiful Scotch ballad 'I wish I was where Helen lies,' on first reading Tennyson's 'Oriana' could fail to be struck with their similarity of catastrophe, though brought about by incidents so far apart. A writer in an evening paper, giving an account of Prof. Aytoun's third Lecture, says that the Professor, speaking of the two poems, seemed to hold an opinion, but not absolutely affirming it, that 'Helen of Kircconnell' may be deemed the original after which 'Oriana' has been formed, and that their agreement is not fortuitous. This opinion is perhaps the correct one,—but the question can be decided only by the poet himself. Entirely disclaiming any intention of making an invidious comparison between the two poems, or of depreciating the undoubted but differing excellencies of 'Oriana,' I would invite attention, by those unacquainted with the merits of the old ballad, to points in which the author of 'Oriana' seems to employ wording suggested by the text of 'Helen of Kircconnell.'—*c. g.*

Curst be the heart that thought the thought,  
And curst the hand that fired the shot,  
When in my arms burd' Helen dropt,  
And died to succour me

—when hurling imprecations against the unhappy arrow by whose glancing aside his mistress became its victim. But the pathetic relation of Helen's self-sacrifice, and its speedy retribution, are told in a strain of poetry unequalled in 'Oriana.'—

None but my foe to be my guide,  
O'er fair Kircconnell Lee,  
I lighted down, my sword did draw;  
I hacked him in pieces sma,  
I hacked him in pieces sma,  
For her sake that died for me.

A BORDERER.

*Penny Postage to the Colonies.*—Mr. Elihu Burritt offers as an argument for direct Penny Postage beyond the seas the following curious statement, to the effect that to a large extent it exists at present as an evasion.—"Newspapers are now transported to most of the Colonies for nothing. The penny stamp that pays the postage on a copy of the London *Times* from London to Edinburgh, pays it also from Scotland to Nova Scotia. The difference on the postage of this private matter in comparison with the charge imposed upon manuscript correspondence, works in this way. A vast number of old newspapers and other periodicals are sent to the Colonies, and other countries, not with the slightest expectation that they will be read, but merely to convey to distant friends what may be expressed in the manuscript direction on the band or cover; and the eye of parental, filial, or fraternal affection can read many lines of precious meaning in a simple direction written by a well-known hand. 'John Hawkins, Greetown, New Zealand,' receives an old English newspaper by a sailing packet, post marked, Long Sutton, Lincolnshire. No one but John Hawkins knows whose hand penned those simple words. He knows full well, and they gladden his heart with this message:—'This is from your affectionate mother; she remembers you with a mother's memory and a mother's good wishes. She is pretty well. Look at these words. They are not written with a feeble or fever-stricken hand.' A nice and comforting letter that for John Hawkins for a penny. The words are few, without a verb or adjective to connect or qualify them, but they are full of meaning to John. They are all the Post Office will allow his mother or father to send him for a penny. So they are written on the cover of an old newspaper weighing two or three ounces, instead of a sheet of note-paper weighing half-an-ounce. The poorest of the poor can send these newspaper-letters to their friends across the sea,—and send them they do by tens of thousands weekly. There are in them only a few kernels of wheat to a bushel of chaff; but as the chaff is transported for nothing, the bulk is not regarded by either party."

TO CORRESPONDENTS.—A. P.—A Subscriber.—J. W. L.—Alpha.—G. B.—M. C. H.—received.

\* Burd Helen, maid Helen.

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